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NEW YORK

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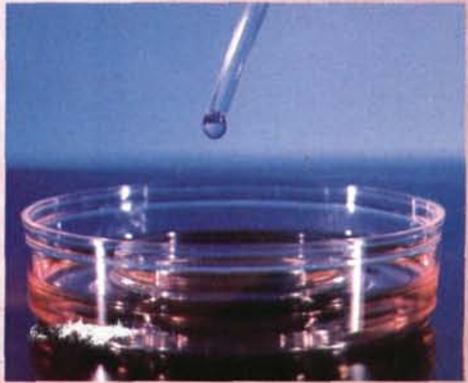

By Michael Kramer

32
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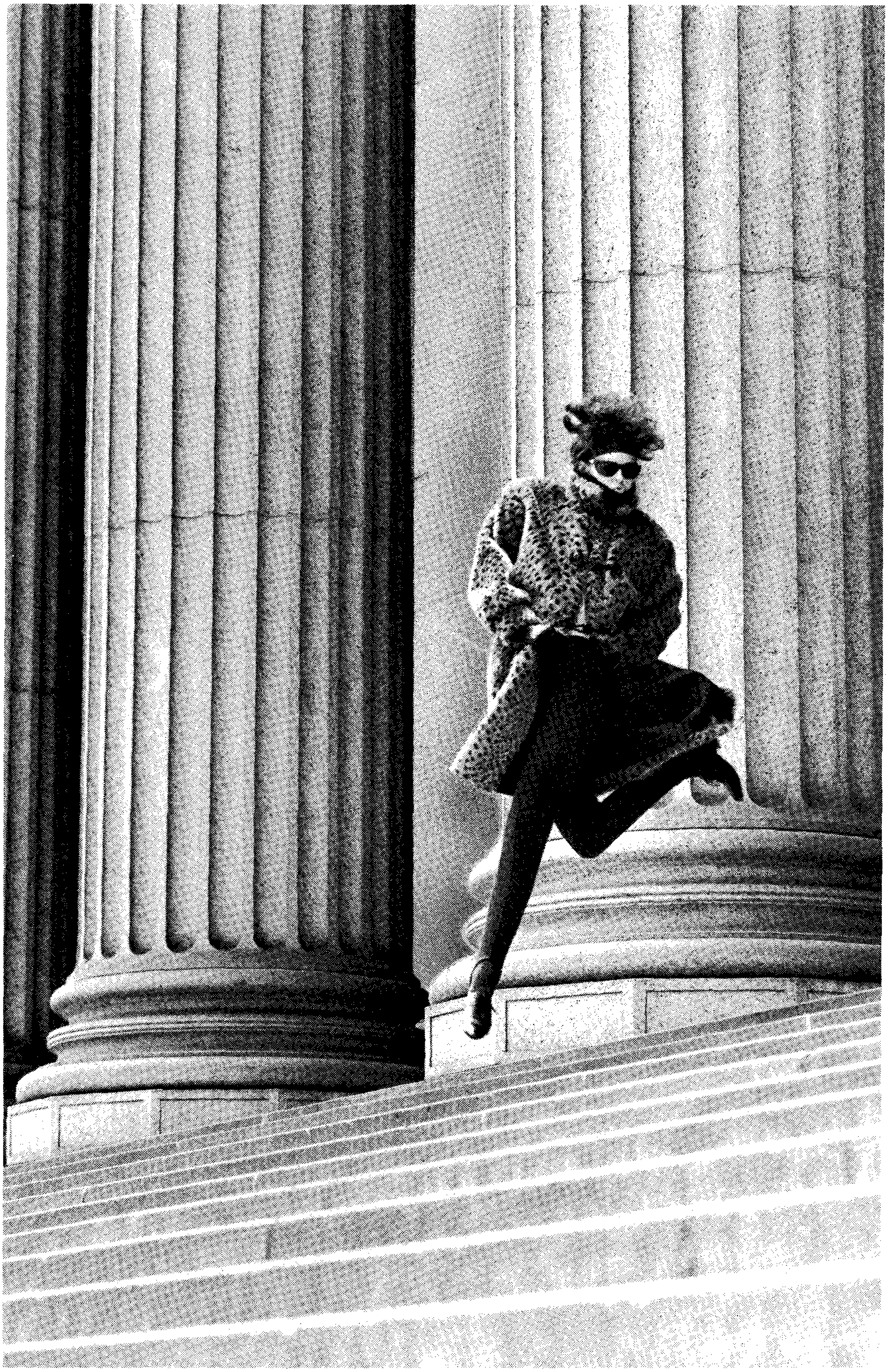

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BY EDWIN DIAMOND

Ed Koch is spending $2 million on TV commercials, but between now and the September 10 Democratic mayoral primary, you won't be seeing much of him on your screen. In recent years, Mayor Koch has become a pervasive media figure; in marketing terms, the mayor is overexposed. So David Garth and his media group have created Koch spots without the Koch. In various locations, some 40 "real" New York men and women deliver the subtext of the mayor's campaign: Koch works. A look at the selling of the mayor.

34 Last-Chance Babies

BY MICHAEL KRAMER

Infertility is increasing: Close to 15 percent of American couples are unable to have children; among women 20 to 24 years old, the infertility rate has tripled since 1965. As infertility has boomed, so has the business of treating it. In vitro fertilization is medicine's last chance. The premise is simple: Bypass the reproductive problem by removing an egg from the woman's body, fertilize the egg, allow the resulting embryo to mature slightly, and then return it to the uterus. But the procedure is not easy, and although IVF is no longer experimental, the 121 American clinics that perform it have met with varying degrees of success. Michael Kramer examines the business and science of making babies.

44 Thriller From Manilla

BY PATRICIA MORRISROE

Filipino musician Cecile Licad is one of the most sought-after pianists in the world. In the last four years, she's played with almost every leading symphony orchestra and conductor and recorded two best-selling classical albums. At the piano, she is, as one fan says, "a magician." Away from it, she's a shy 24-year-old who watches soap operas, rarely bothers with responsibilities like carrying money, and wants someday to be married and have children. "Sometimes," says Licad, "I just want to tell everybody, 'Please, leave me alone. I'm trying my best, but I'm only 24.' "

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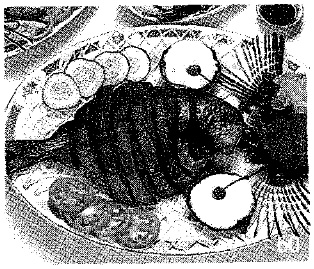

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Cover: Photograph by Tohru Nakamura. Insets: top, photograph of IVF baby Raquel Garcia-Jones Kellert, born January 2, 1985, by Donal Holway; bottom, Hank Morgan.

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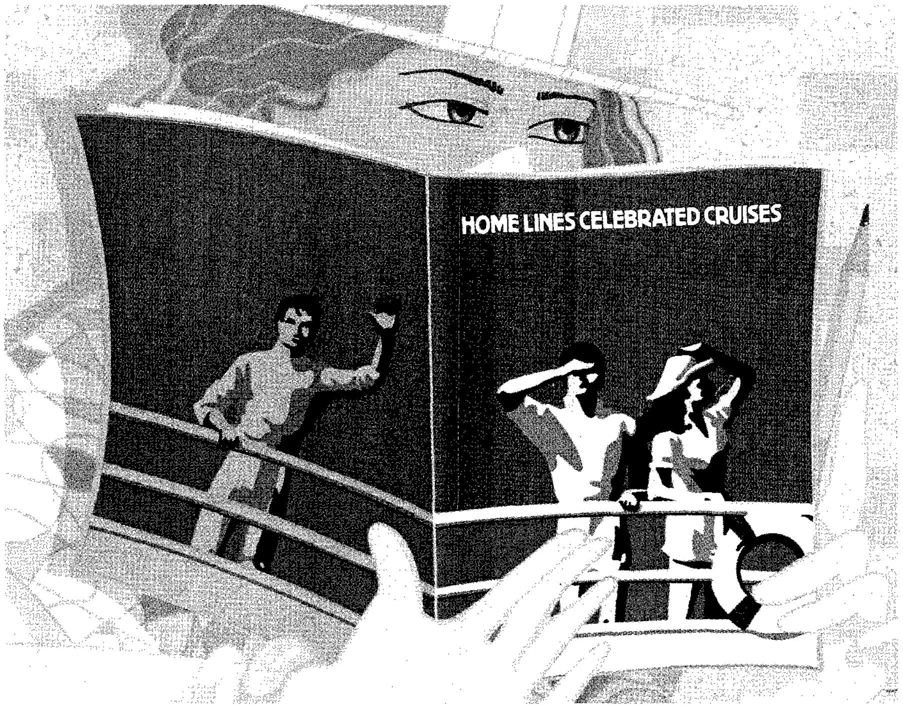

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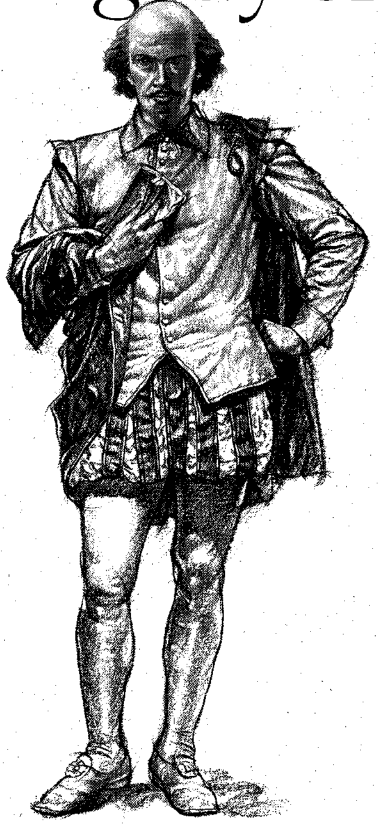

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Photo by Ralph Lewin

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LETTERS

The Comeback Kids

I WAS APPALLED BY STEVE RUBELL'S COMMENTS about gays in Michael Daly's "The Comeback Kids" [July 22]. As a gay male, I do not find my life at all empty, and no one I know who is gay is considering marriage (unless same-sex marriages are legalized someday). If Steve thinks, "Gay, it's an empty life," then I'd like to see how full his sumptuous Palladium would be if there were no gay life in New York. Do people like Rubell learn from past mistakes? I doubt it. His mouth certainly hasn't lost its taste for spewing acid.

Alec McCurry
Manhattan

A TRUE STORY OF INVALIDATION: THE Palladium. Eleven P.M., Friday, July 12. Fifty people crowd the entrance, nervously watching the exotic Asian doorwoman, hoping she'll choose them for admittance. In the crowd stands a twenty-year-old FIT student and her two friends. Finally, the woman lays eyes on the young student and her friends. The woman looks the three over. Silence. Up and down. Still more silence. The inspection complete, the woman decides to speak. "Listen, the night is young. There are many other clubs in the city. Why don't you try one of them?" She then smiles and slinks back to her post. "What is wrong with us?" the student asks her friends. They shake their heads, not knowing, as the woman chooses a group of four to their immediate left. In your article, Steve Rubell offers this justification: "There's no nice way to reject somebody... I know. I [had been] rejected a lot." That makes it valid to continue this negative lesson? Because he's experienced rejection, we should? Aren't there better lessons to be taught? How about unconditional love?

Daniel O'Connor
Manhattan

STEVE RUBELL AND IAN SCHRAGER ARE what America is all about—anyone can make it, even twice.

Lillian Kefalos
Pittsburgh, Pa.

THANK YOU FOR GLORIFYING FELONS RUbell and Schrager in your recent cover story—they are wonderful role models for your younger readers. You might have made a real journalistic contribution had you gone into detail about how

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

this pair managed to obtain a liquor license for their new venture.

Gerald Mauri
Arlington, Va.

Love and WOR

AS A RADIO BUFF AND DEVOTEE OF WOR, I was glad to see Gigi Mahon's excellent exposé of the revolution at WOR ["WOR as in WAR," July 22]. In its zeal to pander to the youth market, WOR's management committed essentially the same gaffe as Coca-Cola's: It tampered with a tried-and-true formula. WOR's sin was worse because it involved not a chemical mixture but human talent. To me, WOR represented the height of good taste, impeccable diction, and sturdy journalism. As a teenager, I spent hours imitating Harry Hennessy and Henry Gladstone, not merely to amuse friends but to learn by emulation. Who is the role model for today's youngsters—Howard Stern?

Philip A. Lieberman
Tunkhannock, Pa.

I HAVE FEW COMPLAINTS CONCERNING the accuracy of Gigi Mahon's story on WOR, but I would argue with her thesis—that, sadly, WOR is not what it once was. For a radio station that began 63 years ago to be alive and well in its original programming format, despite all the upheaval it has experienced of late, is nothing short of a minor miracle. WOR has survived as New York's leading AM radio station in a business where change is not only normal but constant. It seems to me that given the body of facts Mahon laid out in her article, a more upbeat conclusion could have been reached. WOR may not be all it once was, but show me any institution that stays exactly the same for 63 years—and survives.

Lee S. Simonson
Vice-president and
general manager, WOR
Manhattan

I MOVED TO NEW YORK CITY FROM BUFFALO in 1961, at the age of 30, when my husband was transferred. One of the few consolations in my new environment was WOR radio. I couldn't believe how good that station was. I reveled in it and sang its praises to all who would listen. Its fifteen-minute news reports were excellent. Arlene Francis made for glamour in my day. Pegeen Fitzgerald raised my consciousness about animals and made me a part of her family, vicariously at least. Jean Shepherd was a revelation. How I miss them! When these people departed, they were replaced by the likes of Bernard Meltzer, and I stopped listening;

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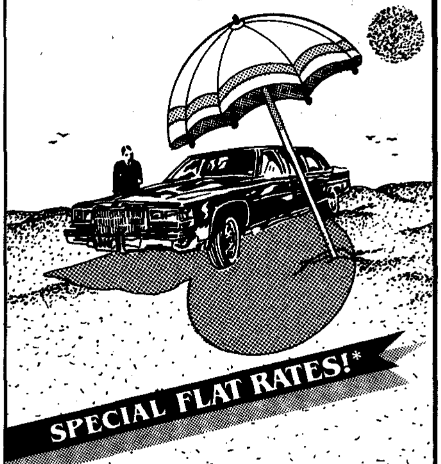
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Stacia Brownjohn
Ridgefield, Conn.

Fruit of the Boom

"SECOND THOUGHTS ON HAVING IT ALL" [by Tony Schwartz, July 15] left me with second thoughts: I'm still not sure its companion story "Why One Wonder Woman Packed It In" [by Dinah Prince] wasn't penned by Phyllis Schlafly. Why focus only on the problems encountered by working women and their families? It is true that many of us need to fall back and regroup our forces at times. But it is also true that millions of women all over the country are happily and successfully combining marriage, motherhood, and careers. Holy suburbs, Batman! If even sophisticated Manhattan women are supposedly hanging up their pinstripes, does that mean that the rest of us ought to troop back to the kitchen? I think not. The authors overlook an important cause of "burnout"—the persistent, unconscionable reluctance of business, government, and society as a whole to accept the working woman as a legitimate phenomenon. Helpful options such as on-site day care, flex time, job sharing, and paternity leave are still like cabs in a New York City rainstorm: They're out there all right, but they're pretty hard to find.

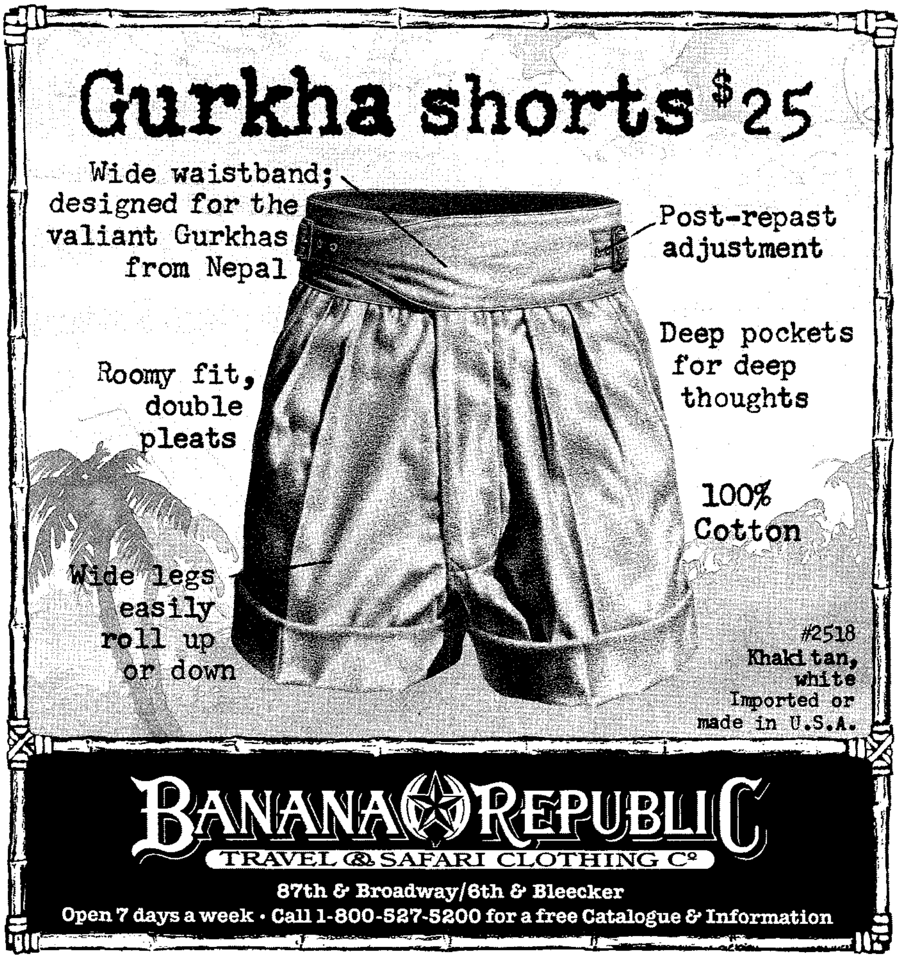
Marilyn Swartz
Tacoma, Wash.

LAST YEAR YOU GAVE US "FOREVER SINgle" [by Patricia Morrisroe, August 20, 1984]. Now you've debunked the myth of having it all. On behalf of all singles, I am grateful for this exposé, since I now know that the only thing worse than being single in New York is being married here.

Marion Lachoff
Manhattan

AM I DISILLUSIONED! HAVING OPTED FOR life in the slow lane years ago, I've kept up my subscription to *New York* in order to keep track of the trends. Naturally, I had presumed that all of my peers were: (*a*) living in co-ops that cost three times what my house did, (*b*) enjoying fabulously rewarding careers, (*c*) eating out four nights a week, and (*d*) having children who could read by the time they could walk. Now you tell me that these folks are having second thoughts! And I thought I was so un-chic when I decided to work from home in order to spend time with my child and when my husband and I decided to move to a nearby suburb so that our son could grow up in a rooted community. If it's true, as Andy Warhol predicted, that ultimately everyone will be famous for fifteen minutes, perhaps it's also true that everyone's life will sooner or later represent a trend.

Ellen Rand
Teaneck, N.J.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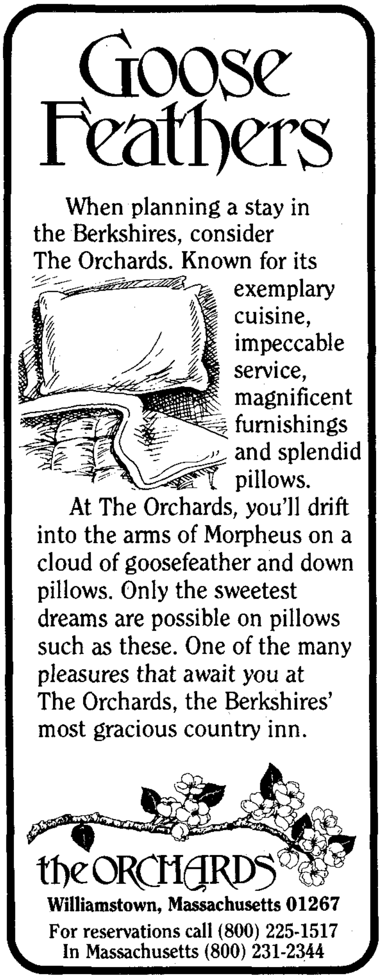
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INTELLIGENCER

BY SHARON CHURCHER

Rubell and Schrager's Liquor Woes Blamed on Studio 54 Deals

After Steve Rubell and Ian Schrager went to prison for tax evasion, they sold Studio 54 and its building. Those transactions have come back to haunt them at Morgans, their chic new hotel.

Though the pair insist they have no link to their former disco, the State Liquor Authority is unconvinced. In refusing to give a liquor license to Morgans' restaurant, the SLA noted in a previously unreported memo that the person running the restaurant is Jeffrey London—the same Jeffrey London the SLA says owns Studio 54 with Mark Fleischman.

The memo says the "interconnecting and continuing relationships" don't stop there: It recalls that a Fleischman partnership sold the Morgans building to the pair, and reveals that the Studio 54 building was sold to Philip Pilevsky, now a Morgans co-owner.

That doesn't mean wrongdoing, responded Harvey Horowitz, a lawyer for Rubell and Schrager, who insisted his clients had no association with Pilevsky after the sale and that a mortgage broker suggested bringing him in on the Morgans deal.

Horowitz said his clients were unaware that London still had an interest in Studio 54. Indeed, in 1981 Fleischman told the press he had bought London out.

"I *did*," Fleischman told *New York*. "I filed it with the SLA." The SLA says it has no record of this. Its files *do* show a 1984 request to replace London with a Frank Cashman and an Irwin Chafetz—refused because Cashman is an owner of Tory's, an after-hours club.

"Ian and Steve are the victims of other people's misfortunes," said Horowitz. But Studio 54—a rival to their latest endeavor, the Palladium—could also face some misfortunes. You see, Fleischman says Cashman's now running Studio. "If he's in there, it's unlawful," said an SLA spokesman. "We could revoke Studio 54's license." Fleischman said he wasn't aware of the SLA rejection of Cashman, who didn't return calls.

Waldorf Whispers

Real-estate rumor of the week: Hilton Hotels has put the Waldorf-Astoria up for sale. One New York real-estate man who was putting that word out noted the development potential in such a sale.

St. Bartholomew's, a block north, might finally profit from its development rights by transferring them to a new Waldorf owner, who could tear down the unlandmarked Art Deco hotel and build a skyscraper.

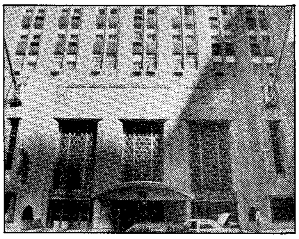
One hitch: "It's not for sale," said Rick Hilton, grandson of Hilton Hotels scion Conrad Hilton, who added he often gets unsolicited bids for the hotel. A Hilton spokeswoman suggested the rumor was being floated by people interested in a Hilton reaction.

McGrath à Go-go

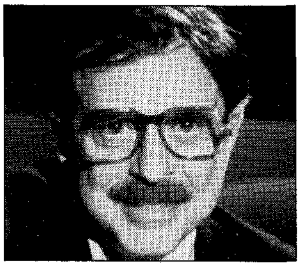
The boys at City Hall are gleefully spreading the word that Republican mayoral hopeful Diane McGrath got her start in politics as a go-go dancer for Nelson Rockefeller's 1968 gubernatorial campaign.

Yes, says McGrath, whose campaign touts conservative values, she probably did dance—though she doesn't remember go-go boots—at rallies for Rockefeller when her husband, John, was chief advance man. "I also blew up a lot of balloons. What else does a girl in her early twenties do on her first political campaign?" McGrath asked.

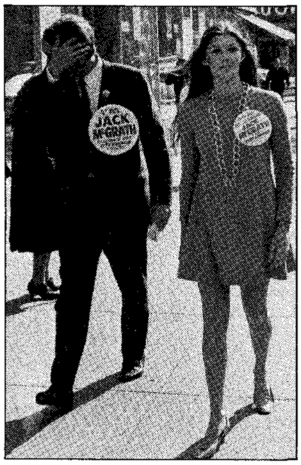
Joe Canzeri, a political consultant who worked on that 1968 campaign, told *New York,* "I remember her more as a cheerleader. But now she's a serious candidate. They won't be chuckling at City Hall on Election Day."



WALDORF: *Opportunity?*



MERRICK: *Hamburger helper.*



MC GRATH: *With John in 1969.*

Tokyo to Get McMusical

And now, Mc musicals. The burger empire's Japanese branch is said to have signed a multi-million-dollar deal with David Merrick to take his *42nd Street* to Tokyo next year. "There'll be no hamburgers shown in the TV ads," a source familiar with the deal said, "just a McDonald's logo at the end of them." Sets from the show's American tour will be shipped to the Far East on two chartered jumbo jets, he added. Bill Goodstein, Merrick's lawyer, confirmed the deal. "It was packaged by Etan Merrick," he said. Etan, the producer's wife, has been handling many projects since Merrick's 1983 stroke.

Complex Coincidence

What happens when city agencies have competing projects? It seems they try to sabotage one another.

In July, days before developers were to submit bids to build South Ferry Plaza, a Department of Ports and Terminals project, a story appeared in the New York *Post* touting a "super-complex" at nearby Manhattan Landing. "I don't think it's coincidental," said one insider. The Landing is said to be backed by Planning Commission head Herb Sturz and the Public Development Corporation.

A City Hall source called the story the latest round in "an interdepartmental war." A *Times* story on the Landing appeared last year—just as developers had submitted Ferry proposals. But an Office for Economic Development spokesman denied the rivalry, saying the projects weren't competing: "South Ferry is real, the Landing just a concept."

Photographs: top, A.P./Wide World; bottom, Pierre Scherman/*WWD*.

Cityside/Peter Blauner

HOME OF THE BRAVE

A Tenants' Victory in Harlem

BY THE WINTER OF 1977, SARAH MOORE thought she had been through everything: Not long before, her husband had left her for a younger woman after Moore had spent years nursing him back from a breakdown. But this new crisis was different. Her landlord had disappeared, and her building was falling apart. Vandals had broken in, and pushers were running a market in her basement. Water poured from the ceilings, and there was so little heat that icicles formed on the walls. Most other tenants had fled to public housing.

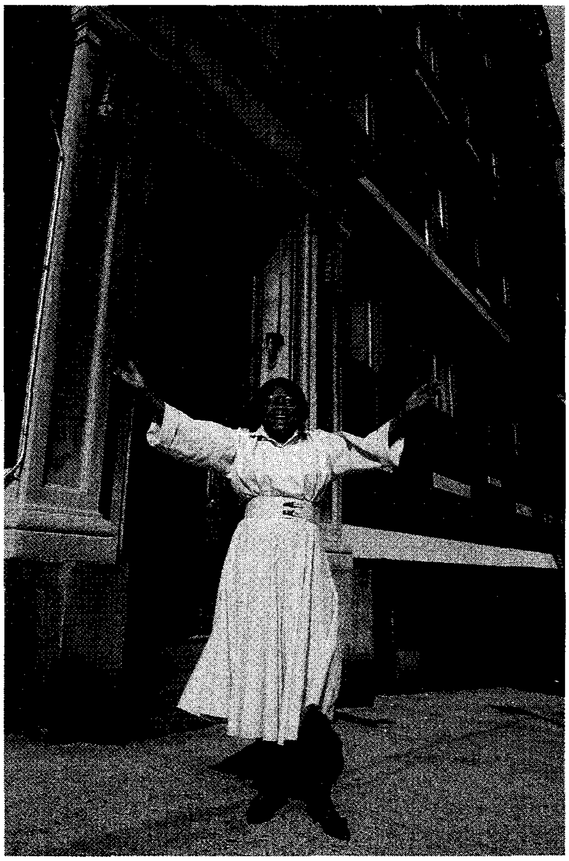
"It was hopeless," says Moore, 68, a stocky woman with tired eyes. "But I wanted to stay and fight anyway."

Moore's wide brick building, 401 West 152nd Street, was one of more than 10,000 around town that landlords walked away from in the mid-1970s, when rising maintenance costs and real-estate taxes made it impossible to turn a quick profit. The city was often forced to take possession of the declining houses, and tenants usually cleared out. Rows of deserted shells were left behind, with very little low-income housing developed to replace them.

But Sarah Moore was able to rally the tenants in her building to buy it from city officials, who might otherwise have had to board it up. She succeeded, in part, because of several programs that allow tenants to lease their buildings back from the city and then buy them at a nominal cost. The programs, run by the Department of Housing Preservation and Development (HPD), put those buildings back on the city tax rolls. So far, 443 buildings with 11,423 apartments have been sold back to tenants and other groups.

However, officials admit that these solutions work only because of people like Moore. "Sarah Moore is the kind of person you could describe as having true grit," says Mayor Koch. "It's people like her that save neighborhoods." She likes the praise, but she had her own reasons. "All the time, I've just been trying to find a place in the world," she says.

Sarah started looking in Farmville, a small Virginia town where her father remarried (a younger woman) when Sarah was nine, and banished all his children from the house. By 1947, Sarah found herself in New York with a job as a foreman and a young husband named Lacy Moore. "A real nice-lookin' man," she says. "And not worth a dime." One day, Lacy Moore informed his wife that God had told him to stay home and spend his days praying. "I told him to get off his knees and get to work," she says.



SARAH MOORE: *"They couldn't take it away."*

Photograph by James Hamilton.

Instead, he retreated further and further into madness until Sarah Moore had to put him in an upstate mental hospital, where he stayed for a few years. After his release, the couple decided to make a fresh start. In the fall of 1963, Lacy Moore found a new apartment for them, at 401 West 152nd Street.

The Moores were delighted with their new home. The building, put up around 1900, was apparently designed for affluent families. The vestibule still has marble walls with brass stair rails. Most of the seventeen apartments have French doors and dumbwaiters. But the landlord, a swell named George C. Blackwell, died, and eventually the building was put in the care of Lemle & Wolff, a local management company. (The company has since changed owners, and the current management claims it doesn't have records of the building.)

By the early 1970s, Moore's husband had left her, and the building began to go downhill. Moore's first clue that something was wrong was the garbage. "The super stopped picking it up for us," she says. "Later, we found out he wasn't getting paid."

Over the next year, the services deteriorated. Water pipes crumbled, and the old coal furnace in the basement broke down. Several apartments had their doors and windows kicked in. Twelve of the seventeen tenants fled for public housing and senior-citizen homes.

Moore wasn't the only one worried. A couple of floors down, Zita Evelyn-Byot, a vigorous woman with wide hips and a well-mapped memory, was talking to neighbors about the problems. She had lived in the building with her parents during the 1930s, and though she had moved, she continued to spend time at the building, where her son, who is 38, still lives. Water was seeping from the ceiling of his apartment, and its walls were brittle.

Evelyn-Byot first complained to the "flunky runner in the reprocessed-wool Robert Hall coat who used to come around to pick up the rent," she says. One winter day, she asked the man to check out some flooding in the basement. He said he'd get on it right away, but instead, he walked downstairs and got into his car. "Right then, I knew our landlord had abandoned us," she says. Evelyn-Byot went looking for advice. Through a friend, she learned of a group called the Metropolitan Council on Housing. The council, a large tenants'-rights group, helps tenants get into the city's interim-lease program, run by HPD. The city then encourages tenants to buy their buildings back. But before that can happen, the council has to be sure that tenants have the stamina to follow through with the project.

On a brisk night in early 1977, the survivors from Moore's building met with Bess Stevenson, the council's co-chairwoman. At first, Sarah Moore did not impress her. "She seemed too timid and unsure of herself," Stevenson remembers.

Evelyn-Byot, on the other hand, came on strong. An articulate woman, she explained the problems and asked for the council's help. She was told that in order to qualify for aid the building would need

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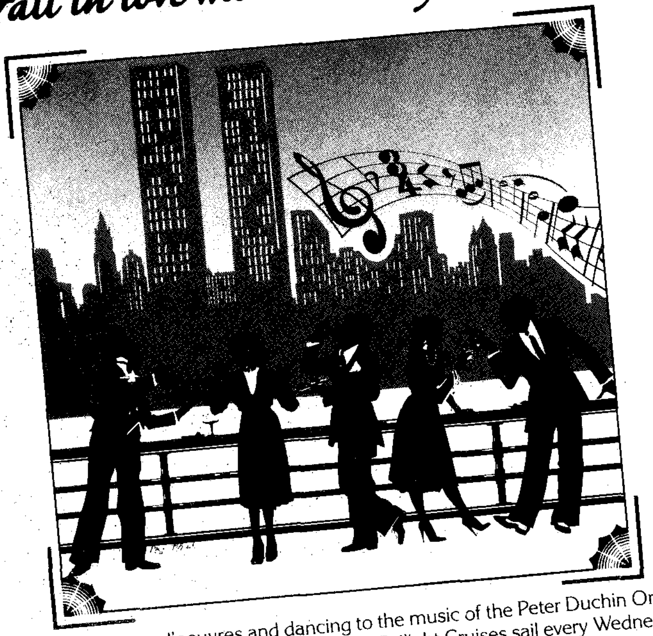

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a cohesive tenants' association, a steady enough rent roll for repair work, and a leader who could act as a temporary landlord. Since Evelyn-Byot no longer lived in the building, she did not qualify. Moore became leader instead.

Stevenson started working with the tenants immediately. She called Lemle & Wolff, the management company, and asked its representatives to come to the building for a meeting. Two men from the company arrived at Moore's apartment, looking edgy. While the tenants watched, Stevenson told the men that they would no longer receive rent from the building. She got little resistance. "One of them threw the deed at me and said, 'Here, you take it,' " she recalls. "They weren't making money off it."

The tenants began to pull together. Moore and Evelyn-Byot shoveled coal into the furnace in the basement. When the furnace broke down, parts were almost impossible to find. Tenants took to wearing two sets of clothes to bed.

There were more setbacks. One super hired by Moore seemed to be working out well; then a neighbor advised Moore to start looking out her window. Moore noticed people walking into the basement apartment at all hours. "When I went down there, drugs were being sold," she says. "I told them to get out or I'd call the police. I was scared to death. I was lucky they left. From then on, I got careful."

Because much of Moore's building had been rent-controlled for years, the average tenant was paying about $76, and at first, the fund for repairs was only about $800. After getting permission from officials, Moore set about raising the rents and recruiting new tenants who could afford the higher prices.

She turned to a friend from church, Calvin Mumford, 30, a bright, ambitious computer programmer. Mumford had been comfortable in his apartment on West 131st Street. But when Moore approached him about moving into her building, he was intrigued. "I knew there might be an opportunity to buy the building after we'd leased it for a while," he says. "I saw Mrs. Moore was determined enough to make it happen."

Moore brought in more tenants who were interested in co-oping, including a supermarket-produce manager, a construction worker, and a nurse. Even with a few retired senior citizens still in residence, Moore was able to raise the average rent to $234 per apartment. But there were problems even after she had enough money to pay for repairs. One contractor who was paid $3,000 to renovate a vandalized apartment departed without doing any work. In total, the tenants lost more than $10,000 to rip-off artists, though they finally found an honest contractor who was willing to make repairs and wait for payment.

In the spring of 1982, HPD bought the

building a new $24,578 oil-burning furnace to replace the old Smith Mills coal burner. For the first time in seven years, the tenants had regular heat. "It was the equivalent of getting your hearing back in one ear," Evelyn-Byot says. The city had also promised to replace the old cracked windows. In the fall, Moore showed up downtown at a meeting with HPD officials, and instead of waiting her turn to speak, she got to her feet and started shouting about the cold winds blowing into her building. Within a few weeks, 107 new windows were installed at 401 West 152nd Street. The city also weather-proofed part of the building's exterior. "I was finally beginning to see things taking shape," Moore says.

Moore had more struggles last September, when city officials told her that if she wanted to buy the building she had 90 days to come up with $250 for each of the seventeen apartments, or there was a chance that the building would be put on the market for outside bidders.

Over the next three months, Moore conducted special co-op meetings and door-to-door campaigns, and finally raised the money. But before the deal was even closed, HPD had singled out the building as having the 10,000th apartment sold under the interim-lease program. Plans were made to have Mayor Koch visit the building for a ceremony, and HPD hastily chipped in with a new paint job for the halls.

The building Koch saw the day he came in early December was quite different from what had been there eight years before. There had been about $60,000 worth of work from the tenants and $60,000 from the city. Koch visited the comfortable four-and-a-half room apartment on the second floor that Moore had recently moved to. In the late 1970s, the apartment's walls and ceilings had been crumbling. Now it is a clean, cozy place with rosy wallpaper, glass coffee tables, and a goldfish tank.

"We didn't sign the deed until a few days after Koch came," Moore says. "But after all this, they couldn't take it away."

For the past few months, things have been running more or less smoothly. The building is paying $3,150 a year in city taxes. But something is bothering Moore. She can't get used to being called a landlord. Not long ago, she found herself in landlord-tenant court, trying to evict two people who had not paid their rent. When the bailiff called for the landlord and her lawyer told her to rise, she flinched.

"I couldn't believe they meant me," she says. "But I stood up. The only way we were able to keep going all those years was by people paying their rent. That's the only way these buildings can be saved. We'd come too far to let deadbeats stick around. 'Landlord' is still a hate word. But now I am one, and people gotta pay their rent." ■

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The Bottom Line/Dan Dorfman

THE DOOMSDAY MAN

A 500-Point Drop in the Dow

WITH THE STOCK MARKET HOVERING around its all-time high and the bulls and bears debating whether to buy or sell, one well-regarded investment pro is out with the most ominous advice yet.

"This is the time to sell all stocks—and anyone who does will thank the Lord he did."

That's the word that investment strategist Richard J. Hoffman is relaying to his roughly 100 institutional clients. His bearish view is in the extreme, but he expects a big break in the market, and he expects it to begin shortly. Overall, he sees the Dow skidding 500 points over the next twelve months.

His reasoning is based on grim expectations. Chief among them: sharply rising interest rates; no meaningful cuts in the budget deficit; no tax reform; and a painful recession. Citing this gloomy scenario, he's urging his clients to sell into every rally.

Hoffman, 44, was the chief investment strategist at Merrill Lynch between 1976 and 1983. He's now doing the same thing on his own, through R. J. Hoffman & Company of West Orange, New Jersey. Hoffman is obviously doing something right: His clients, who include leading banks, insurance companies, and investment advisers, pay him an average of $25,000 a year each (or about $2.5 million in all) for his investment thinking.

Hoffman had been bullish on the market since August 1982 (when the Dow was in the high 700s), but now he argues that stock prices are in the process of topping out. He sees the Dow rising to, at most, around 1,380 before a wicked two-part decline.

Part one: a drop in the Dow to about 1,100 by January, amid sharply climbing interest rates.

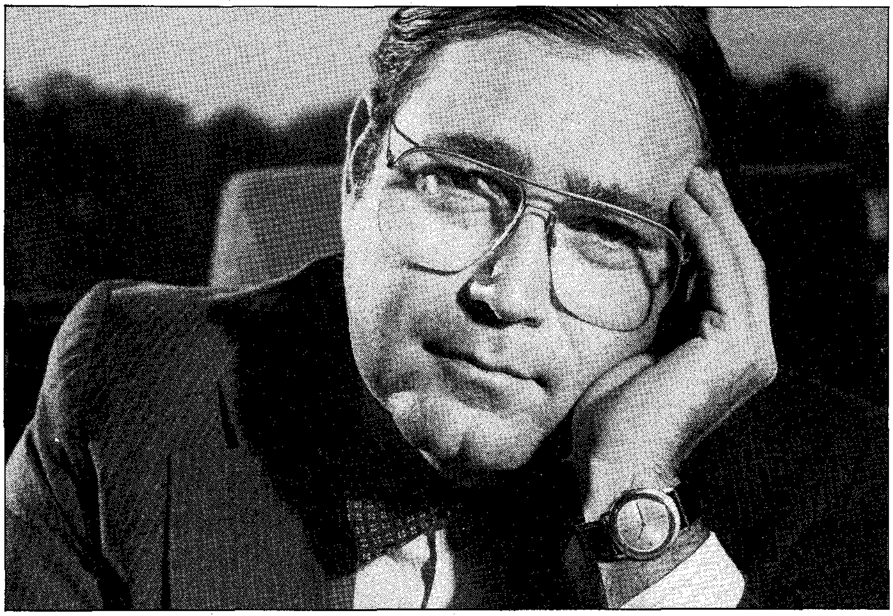
Part two: a further drop in the Dow to 850 by July of next year, with the decline sparked by a severe recession.

Let's examine his thinking. For starters, Hoffman says the Federal Reserve's highly stimulative credit policy over the past six months, which has led to lower interest rates, is just about over. For the near term, that stimulative Fed policy should produce positive economic benefits, as Hoffman sees it, with the third and fourth quarters showing growth in the gross national product of 4 and 6 percent, respectively. Contrary to what a lot of people think, the economy is much stronger than it appears, says Hoffman.

He points, for example, to the latest report on the leading economic indicators—up 1 percent in June, the biggest monthly gain since January. He also notes that even during the second quarter, when the GNP was up just 1.7 percent, final demand—total sales minus inventories—was up a healthy 5 percent. What's more, consumer credit in that quarter grew by a hefty 20 percent.

With an increasingly peppy economy, says Hoffman, the Fed will pull in its horns, putting upward pressure on rates.

Adding to interest-rate pressures, he says, will be a flight by foreigners from the weakening U.S. dollar. The chief reason: growing doubts that the United States will come up with a stable fiscal policy—meaning one that would result in big cuts in the deficit. Hoffman, in fact, thinks the deficit will shoot up to a $350-billion annual rate between fiscal 1986 and 1987.



RICHARD J. HOFFMAN: *"Get out of stocks—bonds, too—while the getting's good."*

The heavy sale of dollars by foreigners—who poured $200 billion into the United States over the past year and helped finance a good part of the deficit—will force the Treasury to borrow even more heavily, says Hoffman. And this, in turn, will push rates even higher, he says.

His interest-rate projections are ominous. By January, he expects the rate on long-term government bonds to balloon from its current 10.75 percent to between 14.5 and 15 percent. In the same period, he expects the prime rate—the rate at which banks lend money to their best customers—to shoot up from its current 9.5 percent to between 13 and 14 percent.

For the first quarter of 1986, Hoffman expects the economy to be characterized by strength in January and weakness in February and March, as rising interest rates choke off the already heavily debt-ridden consumer. Nonetheless, he looks for a respectable GNP showing for the period—up about 5 percent—chiefly due to inventory accumulation by manufacturers and retailers who are acting on the strong fourth quarter of 1985.

In the second quarter, though, he sees the cumulative ills of excess debt, heavy speculation in real estate, and dependence on foreign capital setting off a deflationary recession. This will take the shape, he says, of a break in commodity prices, especially in oil, and a break in real-estate prices. Indeed, he sees prices on the hottest real-estate properties—New York co-ops and condominiums—tumbling about 15 to 20 percent between mid-1986 and mid-1987.

Hoffman's economic scenario calls for a 30 percent decline in corporate profits between mid-1986 and mid-1987. In terms of the GNP, Hoffman looks for a flat second quarter in 1986, a 3 percent drop in the third quarter, and a wicked drop of up to 7 percent in both the final quarter of 1986 and the first three months of 1987.

Before it's all over, Hoffman expects unemployment, now at 7.3 percent, to climb sharply to a high of around 11 or 12 percent in early 1987. Since European economies are heavily tied to the American economy because of exports to the

Photograph by Rob Kinmonth.

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United States, Hoffman sees jobless rates climbing substantially higher abroad—to 18 or 19 percent.

Hoffman also thinks that tax reform won't happen, with further negative implications for the stock market. The president's illness has eliminated him as a driving force behind reform, Hoffman says, and Congress seems stalled in infighting. Hoffman says that a lot of people bought stocks last June under the assumption that tax reform would be good for the market—the lower marginal tax rates would free cash for stock purchases. But now, he says, tax reform "seems to be a dead issue."

Hoffman's bottom line: "Get out of stocks—bonds, too—while the getting's good."

Assuming you take that advice, what do you do with your money? Hoffman offers several alternatives. Conservative investors should stay in cash—specifically, short-term Treasury securities (such as three-month Treasury bills), bank CD's, and market funds. The returns (in the 7-to-8-percent range) may not seem like a big deal, says Hoffman, but this is a time to protect assets, not to risk them.

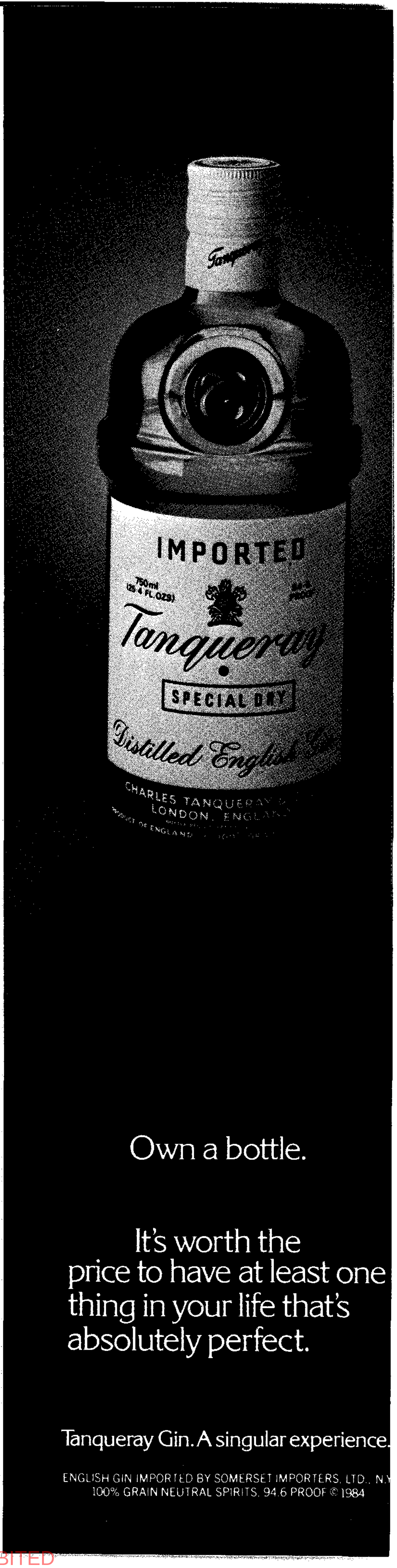
For more aggressive investors, Hoffman recommends selling stocks short (that's a bet that stock prices will fall rather than rise). His favorite candidates: auto, computer, and food stocks, many of which have run up on takeover speculation. The oil industry is also regarded as a prime area for short sales. Over the next twelve to eighteen months—and given the deflationary environment he envisions—Hoffman believes oil could drop another $10 a barrel from its current official OPEC price of $28 a barrel.

Most stocks will go down, says Hoffman; almost nothing will buck the trend. In fact, he predicts that IBM, which was trading at about 130 at press time, will plunge to the 90-to-95 area.

Another investment alternative: gold. Hoffman points out that there are crosscurrents at work on gold. On the one hand, a deflationary trend—namely falling commodity prices—should weaken the price. On the other hand, given the worldwide recession he's predicting and the accompanying prospects of a worldwide banking crisis, the fear factor should drive gold prices higher.

"My guess is gold will go higher because fear will get the upper hand," Hoffman says.

One final investment possibility is foreign securities—an area of growing investor interest that should benefit from a weakening dollar. Hoffman especially favors Swiss and German financial institutions, notably banks and insurance companies. He notes that foreign banks are considerably less vulnerable to loans made to less developed countries since the banks have already written most of those loans off. ▬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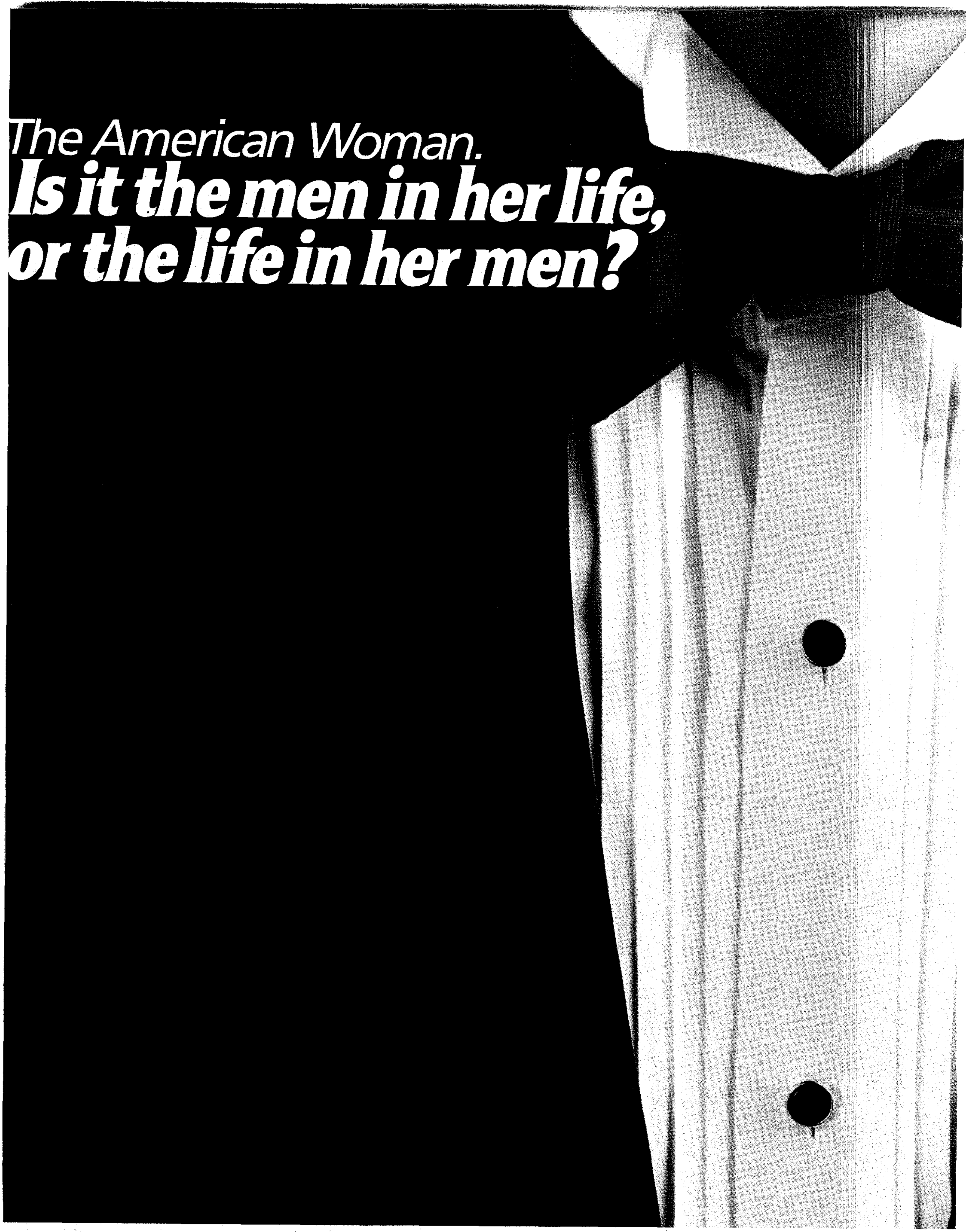
100% GRAIN NEUTRAL SPIRITS. 94.6 PROOF © 1984


The American Woman.
Is it the men in her life,
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If you want to know the American woman,

It's both.

American women not only want loving relationships with the men in their lives, but they want those relationships to be intimate and equal.

How do we know? We asked and they told us.

Through such landmark reader surveys as "The Lovelife of the American Wife" and the recent "The Men in Your Life," hundreds of thousands of women have candidly shared themselves with Ladies' Home Journal.

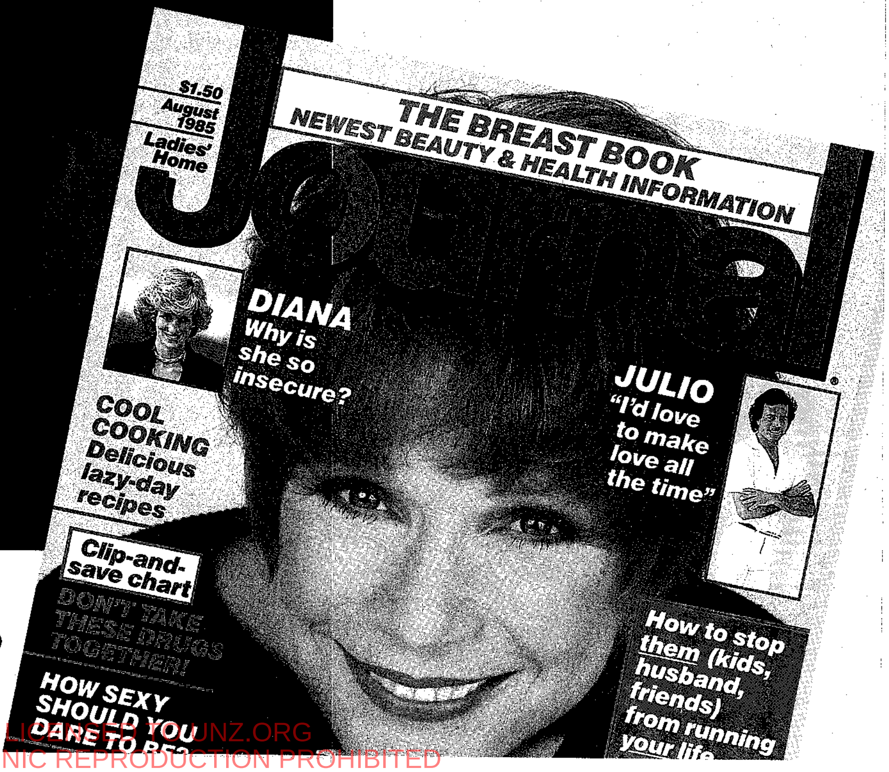
And no wonder. Since we've always been open and frank with them, they're willing to be open and frank with us.

They've told us, for example, that they have indeed been touched by the sexual revolution, and are now enjoying its rewards. Their romantic lives with their husbands are full and satisfying. And those husbands, as far as they're concerned, are perfect. They wouldn't change a thing.

To find out more about the American woman, take a look at the award-winning magazine that knows and serves her best. Ladies' Home Journal.

After all, what a woman won't tell anyone else, she'll always tell her Journal.

ead her Journal.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"I'd love to make love all the time"
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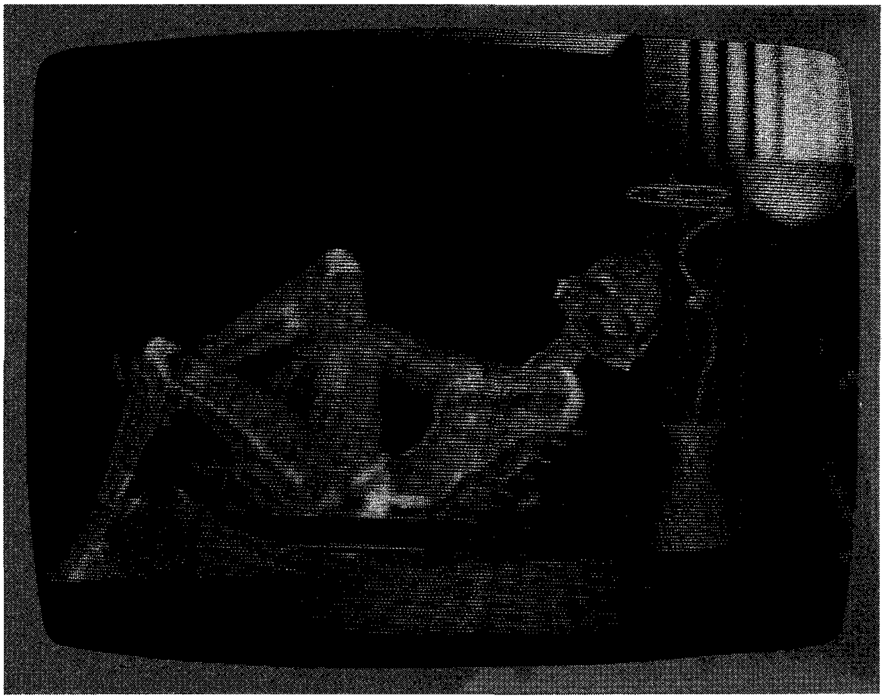
HOW SEXY SHOULD YOU DARE TO BE?
How to stop them (kids, husband, friends) from running your life

On Madison Avenue/Bernice Kanner

CAN DO



STARSHIP ENTERPRISE: *A space-age housewife plugs the lowly can.*

A Perfect Tin

ASK AN AMERICAN WOMAN HOW SHE feels about canned goods and chances are she'll sneer and—though she's probably got a cache in her cupboard—swear she doesn't use any. (She may even believe that, but *somebody* is using the 37 billion cans bought in the United States each year.) Once king of the supermarket, the can has been deposed—and is thought of, when thought of at all, as an anachronism.

Over the last decade, the can has been toppled from the shelf not so much by other containers as by fresh and frozen foods, products without the salt and caloric syrups traditionally associated with canned goods. And as glass, plastic, and aseptic containers (those sterilized, airtight ones that require no refrigeration) have grown in popularity, cans have lost cachet. After all, they're clunky, can leave rusty rings, are relatively expensive, and are, literally, unsqueezable—it *is* hard to coax that last drop from them. Thus, aseptics have drained some of the can's fruit-juice business, and plastic and glass have virtually cleaned up liquid detergents, window cleaners, and spaghetti sauce. And now, an array of new products packaged specifically for use in microwave ovens is poised to kick the can some more.

"Fresh" has become the byword, with sales of fresh vegetables up 11 percent over ten years ago, followed closely by frozen vegetables, up 8 percent. While they were gaining, cans were falling behind. In 1972, the average American ate 55.2 pounds of canned vegetables and 17.9 pounds of canned fruit; in 1982, that was down to 45.6 pounds of vegetables and 13 pounds of fruit.

Then last year—after fifteen years of declining sales—the tide turned for some canned goods. According to *Progressive Grocer's* 1985 Supermarket Sales Manual, canned soup was up 9 percent in 1984 and vegetables and meat rose 2 percent each, although fruit was still off 2 percent in dollar volume and canned fish had dropped 1 percent. The trade magazine credited individual manufacturers—and unprecedented advertising budgets—for the upswing: Campbell Soup for repositioning soup as health food, Hormel for promoting Spam in its humorous radio ads, vegetable processors such as Del Monte and Green Giant for coming out with line extensions and low-sodium varieties, and meat processors for packing new specialty fare such as Mexican food in a can.

The success of these strategies made the canned-goods industry, which had hung back quietly while its business was being wrested away, sit up and take notice. The National Food Processors Association, the Can Manufacturers Institute, and the American Iron and Steel Institute joined forces to rescue the beleaguered can. Their ammunition: a massive publicity drive promoting the can as a healthful and nutrient-preserving container. And while the industry's resolve was not particularly startling, its ad was.

The star of the spot, created by computer graphic animation, is an ultra-sexy, robotic *femme fatale* like nothing Disney ever dreamed up. While she swivels in the easy chair of her spaceship kitchen, the throaty voice of actress Kathleen Turner announces, "Even in the year 3000, the question will be, What's for dinner?" The robot—the first realistic moving figure ever produced by computer—flips her svelte arm, lights a candle with a touch of her metallic fingertip, and flashes her scarlet eyes and lips as the voice-over continues: "The answer will be in a package that saves energy, nutrients, and trouble—a package that can last the three-year journey to Jupiter and back. Even in the year 3000, we see the brilliance of cans."

The ad was developed by Ketchum Advertising in San Francisco, an agency not especially celebrated for dazzling creativity, and Robert Abel & Associates, the Los Angeles–based production house that fashioned the extraordinary computer graphics for the Levi's Cords commercial with the surrealistic locomotive, the Escheresque TRW spots where the camera seems to look within the mind, and the Transamerica spot in which King Kong scales a building. "This was a production nightmare that involved building a robot and her environment, feeding the outline of a mannequin into the computer through a process we invented as we went along, and doing it hurriedly to make a due date six weeks away," says Abel. The first step was filming a dancer wearing a white body stocking covered with black dots. As she went through choreographed motions, the flow of the black dots was coded into the computer as an outline for the computer drawings. Abel estimates that his staff put the computer through more than 2 billion calculations.

The creative team did some calculating itself. "We did the usual small-scale consumer research before coming up with this blockbuster," says Millie Olson, creative director at Ketchum. "People would tell us that cans weren't nutritious, that they were old-fashioned, that they don't use them at all. But if you zeroed in on canned tomatoes, for example, they'd say, 'Oh, yeah, I use them.'

Photograph by James Hamilton.

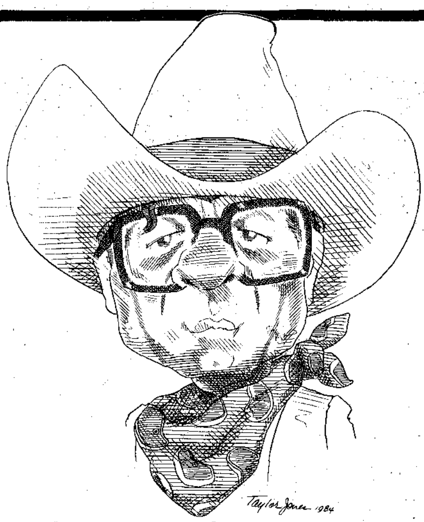
And tuna? 'Oh, it's great.' " (In fact, of the 1,500 food products that come in cans, tuna is the best-seller, according to Selling Areas Marketing, Inc., the Time Inc. unit that monitors food-store sales. It's followed by soup, pasta dishes, tomatoes, green beans, ham and bulk meats, Mexican food, pineapple, peaches, and peas.) "What we found is that there's an irrational prejudice against cans as something your mother took out of her cabinet when she hadn't grocery-shopped," says Olson. Aiming to counter that prejudice, "we opted for an associative rather than a super-rational spot."

The 30-second spot made its debut during last January's Super Bowl, which took an enormous bite out of the $2-million ad budget, and an upcoming fall splash is planned. It was aired on the daytime-soap-opera Emmy Awards on August 1, and will next be seen on the nighttime Emmys in September. Magazine ads based on the futuristic housewife are being developed, and by November, says Terry DiCarlo, management supervisor at Ketchum, 87 percent of the target audience will have seen the space-age chef about three times.

Just who is the target audience? Not people who use cans a lot—they tend to be older, traditional housewives and non–city dwellers who live in the southern and central states and have modest incomes—but rather light users: younger (25 to 54), upscale urban women who are perceived as setting the pattern for the future, says DiCarlo. Adds Fernando Gumucio, president of Del Monte USA and co-chairman of the industry's promotional group, "The main target is a new generation facing the yogurts and the McDonald's and the granola bars and a thousand other things that didn't exist before. We're convinced that the canning process is so effective it would be considered revolutionary if it were new."

In fact, it's more than 150 years old. The process was invented in the early 1800s, when a Parisian confectioner responded to Napoleon's request to preserve food for his army by filling glass containers and then boiling them in water. And in 1810, an Englishman patented his idea for the tin can. The early canners knew that the sealed food remained fresh, but they didn't know why until 1864, when Louis Pasteur discovered that bacteria caused food to spoil.

Today, processing plants are located near growing fields, and fruits and vegetables are canned within hours of being harvested. The produce is cleaned and prepared (chopped, peeled, and so forth), blanched, vacuum-packed in cans, sealed, heated, cooled, labeled, and cased. Some 130 vegetable items go through this process, including more than 40 kinds of beans and sixteen varieties of peas. Other canned fare includes at least 75 different juices, fifteen pie fill-



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At my Palace beef is king, and the Baron's cut is a regal portion.

I'm Dino Pappas of The Cattleman Palace, where the American Express® Card buys you the Baron's cut of steaks, prime rib and spareribs second to none. The cow person in everyone will love the Western Victorian setting which takes you back to another time. Come on down to The Cattleman Palace on 45th St. off 5th Ave., (212) 661-1200. And round up your meal with the American Express Card.
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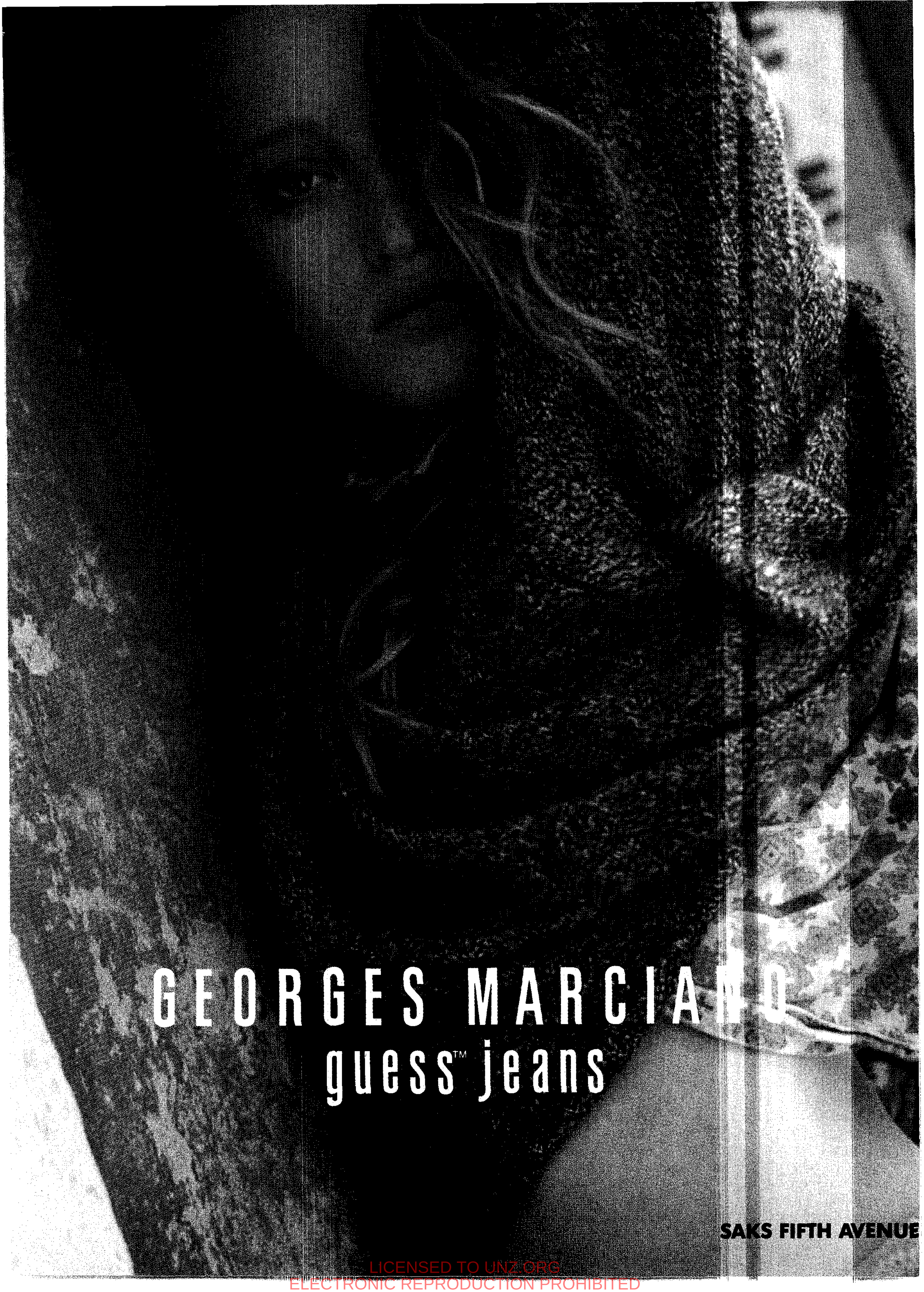
ings, 100 soups and stews, twenty seafood items, and a dozen variations on the beef theme, such as chopped, corned, barbecued, and formed into burgers. Almost 90 percent of all tomatoes harvested in this country find their way into cans, as do 95 percent of the beets.

"A can in the cupboard is just a can opener away from a meal on the table," chirps a press release from the Canned Food Information Council, which also contends that cans are versatile and shelf-stable (they can hang around at room temperature for at least two years), available year-round, and economical (experts estimate that, pound for pound, fresh fruits and vegetables are at least twice as costly because half of what is bought is inedible). The council also claims that canned fruits and vegetables are as nutritious as cooked fresh produce. (The Center for Science in the Public Interest disagrees, charging that the evidence supporting that claim is inadequate.) In short, says the council, the tin can is the perfect package. And without it, "it would be next to impossible to prepare even a simple meal—let alone a gourmet one." (This time, *I* disagree. With the exception of beer and the baby's formula, my kitchen functions quite well sans cans.)

Though the canning process hasn't changed much over the years, the cans themselves have. "Years ago, there were relatively fewer sizes, and they tended to be larger," says Martin Imbler, vice-president of marketing at American Can Company, the biggest supplier of cans to food companies. "Now many of them are single serving." While the can's shape has remained the same, he says, "in the last four to five years, the industry has switched to lead-free containers because of concern about migration of lead into food." At the same time, the industry has moved to two-piece containers with neither side nor bottom seams, to reduce leakage. And more cans are being made with pull-off tops. "Pet food was the ideal starting place," says Imbler. "People don't like to get that stuff on their can openers. But now pull-back tabs are on baby-formula, pudding, tuna-fish, and sardine cans, and are even being used for vegetables."

Though the new can commercial sparkles, the industry it's promoting is not starry-eyed about the fate of its product. Some heavy can users, such as Campbell Soup, admit to experimenting with other forms of packaging. Predicts Imbler, "The campaign won't restore the can to kinghood, but it should help change people's perception of cans."

Maybe, but it won't do much to help change their perception of women. Among the reactions Olson has heard are complaints that in the year 3000 it's still the wife who's worrying about dinner. ■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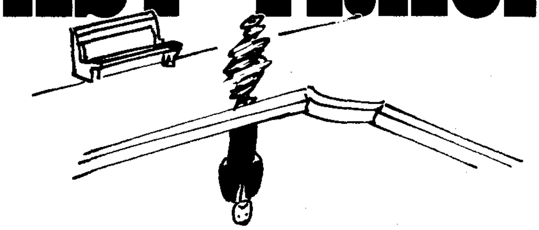


CIVICS

Power Plates

EVERYONE HAS SEEN THOSE license plates—IRENE, HOT GUY, TEXAN II—people use to announce themselves and their cars. But anybody can get a vanity plate—it's just $20.25 when you get or renew a license.

It's a lot trickier to get one of New York State's 60 or so reserved designations—the ones you see on cars parked in special zones when you're trying desperately to find a parking space.

First, there are small-type designations: MD for physicians, NYP for the working press, COMMERCIAL for those trucks that double-park legally and clog up the city's side streets, LIVERY for legitimate gypsy cabs, and CONGRESSIONAL MEDAL OF HONOR (only nine people have this one).

BIG DEAL
NEW YORK

Then there are the large-type designations, which are usually followed by a numeral. The police have several of these—meter maids may be reluctant to ticket cars with such plates as LBA (Lieutenants Benevolent Association) or METRO (a member of the Metropolitan Police Conference).

Legal folk get such plates as FCJ (Family Court judge), JCC (New York City judge), and DA (available only to district attorneys).

What are some of the others? DAV is for disabled American veterans, Z means rented car, EMT indicates emergency medical technician, and HX means the car has survived at least 26 years and is now a historical vehicle.

There is only one drawback to these reserved designations—you can't have one *and* a vanity legend on the same plate.

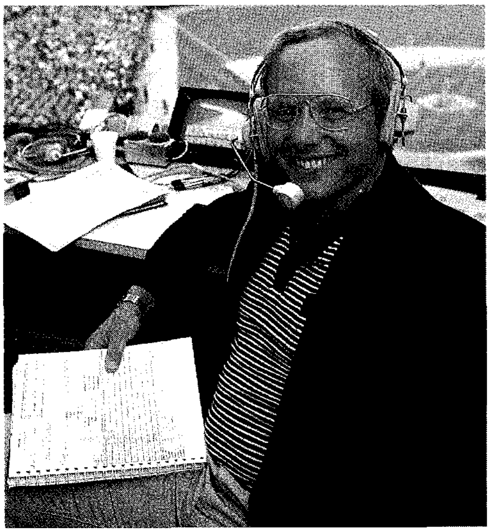
I. HERBERT GORDON

BRIEF LIVES

ROOKIE OF THE YEAR

DARRYL Strawberry swung sharply at the 0-and-1 pitch. "Hit hard to center field. Going back. Dale Murphy. Way back. Near the wall. Looking up. Good-bye. Home run!" called out Gary Thorne, the former assistant district attorney of the state of Maine. Tens of thousands of Mets fans, listening on WHN as their team pummeled the Braves (and their fine center-fielder Dale Murphy), smiled in satisfaction.

Since spring training, Gary Thorne, 37, has been spreading that kind of joy—and some occasional pain—as a rookie radio broadcaster for the Mets, a job that doesn't ordinarily require a master's degree in law from Georgetown University and one that has never before been entrusted to someone from Old Town, Maine. It took a couple of odd turns for Thorne to get from there to here (though, in fairness, Howard Cosell pioneered the lawyer-to-sportscaster move three decades ago). Last year, Thorne and several colleagues bought a minor-league team, brought it to Maine, and named it the Guides. Thorne—who'd been broadcasting local sports for years—took the summer off from his Bangor law firm to do the Guides games. His good notices in the Boston *Globe* were passed to the Mets front office, and, over the winter, he won the radio job.



Gary Thorne: "This is a dream."

So these days, law books tucked away, he sits beside veteran Mets broadcaster Bob Murphy, surrounded by the literature of his new trade—team guides, the *1985 Who's Who in Baseball,* loose sheets, gray with fresh statistics. Though away from the microphone he betrays traces of New England, on air he speaks a clean, brisk language, all names, nouns, and verbs, a kind of staccato poetry of the game. Here, for example, is his call of a single by Mets first-baseman Keith Hernandez, with Lenny Dykstra of the Mets on first and Claudell Washington of the Braves fielding the ball. "Swung on. Hit hard. Hernandez. Right field. Base hit. Dykstra going over to third base. Washington up with the ball. Dykstra turns. He's coming to the plate. Relay throw is high. Safe!"

Over the All-Star break, Thorne scurried back down to Bangor to visit his wife and daughter and to take part in a tax hearing that would close out his last active case. He's found a temporary home on Long Island, and made friends with the players, George Foster especially. He took a substantial cut in pay to do all this. Any second thoughts? "This is a dream, a fairy tale," he says.

Do his former law partners think he's crazy? "They all wish they were here."

RICHARD BABCOCK

Photograph ©1985 by Kelly/Mooney. Illustrations: top, Guy Billout; left, Larry Ashton.

FOOTWORK

The Swinging Eighties

SUNDAY NIGHT, THE CAT Club: Jerry Goralnick, 31, actor and theatrical producer, roams the outskirts of the dance floor in his cream-colored Palm Beach suit and leather-soled dancing shoes. The big band starts up "Take the 'A' Train," and Goralnick scans the 300 or so people in the club, a good number of them young women in thirties- and forties-style dresses and flowing skirts. He spots Margaret Batiuchok, winner with partner George Lloyd of the 1983 Harvest Moon Ball lindy-hop competition, and asks for a dance. They begin a brisk step—slow, quick, quick—Jerry moving into a couple of fancy breaks, a shim sham sha-boogie, a Suzy-Q. Now they are turning, twirling, Margaret's dress spinning up like a top. They are *flying*.

The lindy hop is so much like flying that, legend has it, the dance was named after Lucky Lindy the night of his transatlantic hop. And it seems to have a new life, at least at nightspots like the Cat Club, a rock-oriented place that has given over alternate Sunday nights to such big bands as the Harlem Blues and Jazz Band and Bob January and the New York Satin Swing Orchestra. Called Savoy Nights, after Harlem's old Savoy Ballroom, where swing in part originated, these events are drawing a large and lively crowd that wants a little more contact than rock dancing affords.

"Dancing with a partner is more fun than just jumping up and down to rock," says Nancy West, who spends her days working in City University's financial office. "Rock's boring."

SAVOY NIGHTS ARE SPONSORED by the New York Swing Dance Society, a nonprofit organization dedicated to bringing swing back to the forefront of the New York club scene. With its eleven-member board—ranging from Margaret Batiuchok, who teaches dance, to Bob Crease, a science writer—the six-month-old society hopes eventually to sponsor the showing of swing films, give workshops, and secure grants to teach swing in the public schools.

When not sponsoring their own dances, the society members—and swing enthusiasts in general—make the rounds to other clubs offering big-band sounds. Monday nights, Bob Crease and Kathleen Barker, a doctoral student in psychology, head to Harlem, where, amid the dapper locals at Small's Paradise, they've danced to such groups as the Doc Wheeler Band. ("Swing's not just coming back," says Wheeler. "It's *back*.")

On Fridays and Saturdays, there's the Red Parrot, for those who don't mind their big-band sounds sandwiched between sets of disco. Roseland and the Rainbow Room, of course, are old standbys.

The social attractions of swing are clear. Says Nancy West about the Cat Club, "It's not a pickup joint." She points to the refreshing innocence of a couple meeting, dancing, saying thank you, then returning to their respective tables, even if it means an exchange of phone numbers three dances later. Adds Goralnick, "Once you've done partner dancing, you'll never go back to dancing alone."

ROY HOFFMAN

PRICES

HERE'S WHAT SOME THINGS cost around town these days:

☐ Having Discreet Mail & Phone Service (147 West 42nd Street) handle your mail, $25 a month.

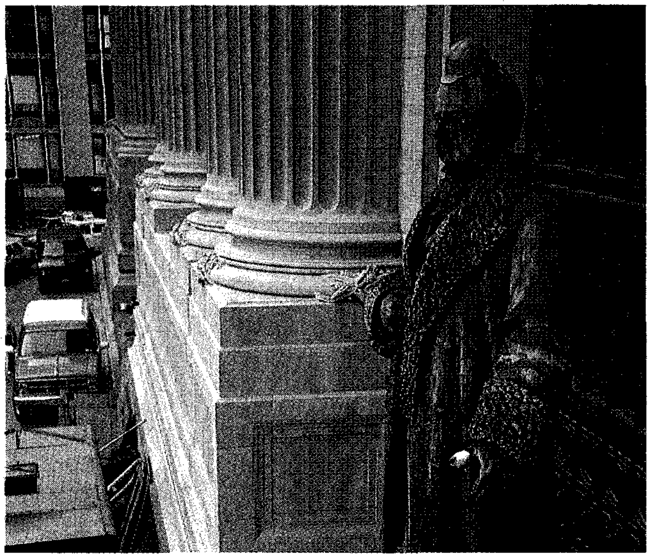
☐ Three-month course at the National School of Locksmithing & Alarms (152 West 42nd Street), $2,400.

☐ Rental of a trench coat and fedora at Rubie's Costumes (120th Street and Jamaica Avenue, Queens), $55.

☐ Minox E.C. 8-mm. camera at Willoughby's (110 West 32nd Street), $129.95

☐ Private investigator's license, $300 for an individual, $450 for a partnership or corporation.

STREET SEEN



RAILROAD MAGNATE CORNELIUS VANDERBILT HAS STOOD for 56 years at the south façade of Grand Central Terminal, where the Park Avenue viaduct rises above 42nd Street. On June 1, he was given something new to wear. Construction worker Anthony Langella managed to put a hard hat on the head of the statue, and has had to replace it only once. The bandaged thumb is the universal carpenter's symbol.

Photographs: top, Bettmann Archive (hand-tinted by Bill Kobasz); bottom, J. Ross Baughman/Visions.

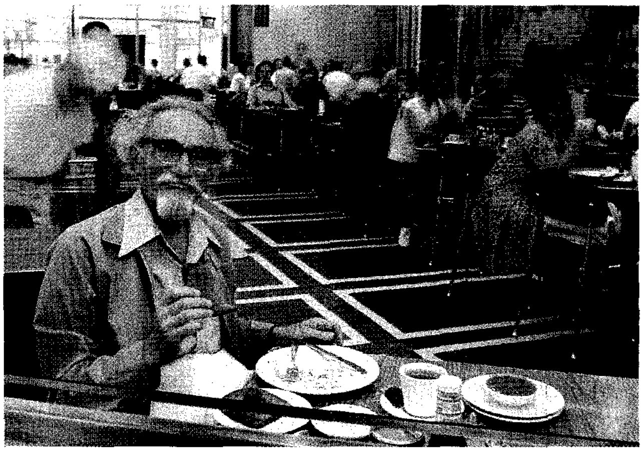
LANDMARKS

MOURNING DUBROW'S

THE OTHER NIGHT, A character actor named Leib Lensky was sitting in the middle of Dubrow's, the huge cafeteria on Seventh Avenue at 38th Street that he's been going to for more than twenty years. Lensky, a bearded, five-foot-tall man who'll admit to being "over 70," methodically carved up his boiled chicken and read his Yiddish and English newspapers at his usual table, but he seemed morose.

Like many other regular customers, he knew that Dubrow's, one of the last of the city's large counter-service cafeterias, would soon be closing down. "I feel terrible," said Lensky, who is best remembered for playing the senile Russian priest in Woody Allen's *Love and Death.* "For me it's a problem, because I'm by myself. They treated me like family here."

For 33 years, Dubrow's, built by Russian immigrant Benjamin Dubrow, was the spiritual center of the garment district. Along with Leib Lensky, some 4,000 customers a day came through its Art Deco dining room and take-out department to get reliable, heaping portions of blintzes, brisket, fresh pastries, and tidbits of industry gossip.



Leib Lensky: "They treated me like family here."

The most popular item on the menu was the noodles and cheese, at $2 a plate. For $4.50, you could get half of a roast chicken, two vegetables, a roll, salad, and soup or juice.

Dubrow's clientele included such celebrities as Paul Newman, Nelson Rockefeller, and Myron Cohen. Last year, Isaac Bashevis Singer's short story "The Cafeteria" was brought to life there on PBS, with longtime customers appearing as extras.

But fast-food competitors, the shrinking of the city's garment industry, and steadily rising operating costs finally convinced co-owners Irving Kaplan and Paul Tobin (the founder's son-in-law and grandson) to sell their lease to the landlords, who in turn have sold the building for more than $5 million to the Philips International Holding Company, run by real-estate developer Philip Pilevsky.

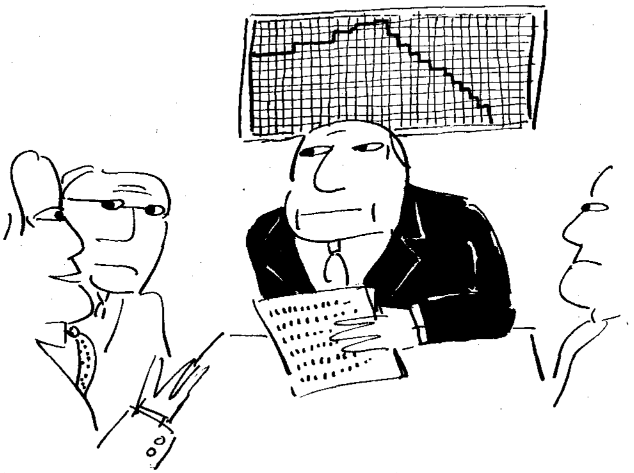
"It's the end of an era," said Kaplan. "But times change; we're like a horse and buggy in a world of automobiles."

Last week, the place was visited by armies of well-wishers who came in to bid the owners and staff good-bye. The younger customers will presumably go somewhere else to buy their kaiser rolls, but the older regulars who sat there and schmoozed all evening, nursing a Danish and a cup of coffee, feel they won't easily find another home.

"Here they knew me," said Leib Lensky. "I had my privileges."

JOANNE GRUBER

PEN & PENCIL



"It was a magnificent concept, George. Too bad it was such a dumb idea."

ANTHONY HADEN-GUEST

CHOW

Blazing Burritos

ONLOOKERS GLANCED dubiously at the papier mâché sombrero atop the pushcart on Madison Avenue at 47th Street. "That does it," said a man in a dark suit, pausing to watch the vendor assemble a beef-and-cheese burrito. "Now you can buy every ethnic cuisine on a New York City sidewalk."

The Mexican revolution, it seems, has taken to the streets. North of the Border offers tacos, burritos, and super-burritos ($1.75, $2.25, and $2.75) at six pushcarts scattered around midtown. The lines can be long, but aficionados are persistent. One day, a woman ordered fifteen tacos for her office.

The month-old venture was started by entrepreneur David Alwadish, 30, who says that business has been "super." Each North of the Border cart pulls in about $300 a day; the initial investment was $80,000.

Reaction to the food has been enthusiastic, but Alwadish is not at all surprised.

"I figured this is the sort of food yuppies would go for," he says. "Even though it's from the street, it's very clean and fresh."

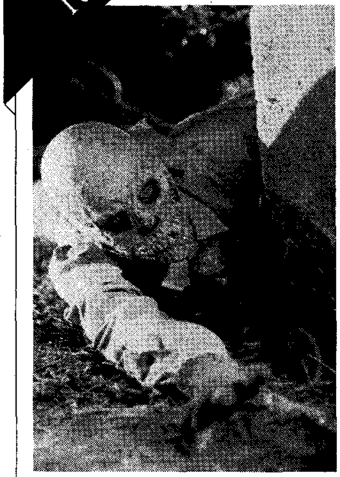
JEANNETTE WALLS

Photographs: top, Maria Robledo; bottom, Don Hamerman.

RUTH RECOMMENDS

BY RUTH GILBERT

The Metropolitan Opera tenor Placido Domingo and Spain's brilliant ensemble Antologia de la Zarzuela pool talents to perform at Madison Square Garden August 7 and 8 at 8 p.m.



'RETURN OF THE LIVING DEAD'
A tongue-in-cheek horror film in which a group of punk rockers encounter monstrous living corpses. Above, one of the ghouls makes his way through the cemetery. The film, recommended for the strong-stomached, opens August 16 at the Manhattan Twin.

'BETTMANN CELEBRATES TIMES SQUARE'
The photo exhibition opens August 14 and continues through September 11 at the Urban Center. Below, sailors jump for joy after hearing that the Japanese government has surrendered.

ANNUAL CARIBBEAN PARADE
The sounds, colors, and excitement of Carnival come to life August 11 in a parade going up Tenth Avenue from 58th Street to 62nd Street and ending in a free concert at Lincoln Center's Damrosch Park.

N.Y. RENAISSANCE FESTIVAL
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Photographs: top left, Rory Flynn; center, UPI/Bettmann; bottom left, Hakim Mulaq; bottom right, Carol Rosegg/Martha Swope.

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CAN YOU SPOT KOCH

Ed Koch works
for all New Yorkers.

IN KOCH'S SPOTS?

BY EDWIN DIAMOND

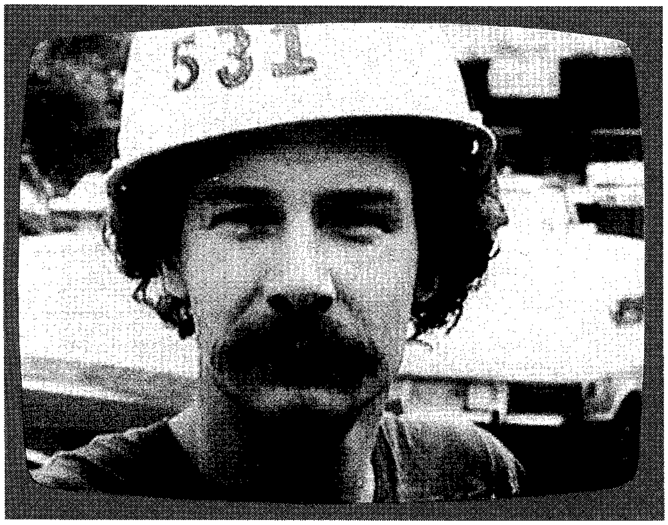
By the September 10 Democratic mayoral primary, Ed Koch will have spent $2 million on TV commercials, but you'll have to look quick to spot Koch's face in his spots. The commercials, quite simply, don't let Koch be Koch.

Oh, yes, a passport-size photograph of the mayor appears fleetingly at the very end of each commercial, as background to the slogan "Ed Koch works for *all* New Yorkers." But the real stars of the twelve Koch commercials made so far by media strategist David Garth and his Garth Group are some 40 "average" New Yorkers with names like John Confalone, Michael Fitzgerald, John Marquez, Dagny Du Val, Priscilla Rice, and Bill Glickman.

These citizens, feet planted firmly in front of Garth's cameras, grab viewers' attention by doing all the talking and literally upstaging the regular star of the Ed Koch Show. In various real New York locales—a Long Island City construction site, a Bedford-Stuyvesant day-care center, a backyard in Broad Channel—various real New Yorkers deliver the basic, pragmatic subtext of the Koch campaign: Koch *works;* he works hard as a person; he works hard as a mayor in this barely workable city.

Garth's exclusive use of what the political-media trade calls man-in-the-street testimonials is by design. "Ed Koch is on TV all the time," says Garth evenly, explaining the Koch media strategy. "He's got such a strong personality that there's no need to show him." What's more, Garth points out, while voters know Koch, they can't recall all that many of his specific accomplishments. In marketing terms, he's overexposed and needs someone else, besides Ed Koch, to pitch the product. In political terms, the mayor has become such a pervasive media figure—a kind of CNN or WINS, where the sound never stops—that his persona may be the only possible obstacle to his re-election.

The idea that only Koch can beat Koch might seem outrageous. His lead in the polls is commanding—45 points over City Council president Carol Bellamy by



“I’m buying a house, doing good, you know, feeding my family. That’s what it was all about, and I’d thank the man personally if I could.” **—Construction worker**

“If there were no day care, you know, what’s left? Public assistance? No, that’s not for a lot of us working women.” **—Working mother**

last count (in May), with Assemblyman Herman “Denny” Farrell an indistinct figure off in the distance. The Koch campaign chest is equally impressive—over $5 million to Bellamy’s announced $615,000. (“I’ve been in tight campaigns before, but never like this,” says Bill Zimmerman, Bellamy’s media man.)

When the numbers come up like that, a rule of media politics holds that the trailing candidate can’t win the election; the front-runner can only lose it. Such a situation usually means that the leader in the polls does nothing to disturb the voters, holding down newspaper coverage, avoiding TV debates, buying only a modest amount of TV-spot time. But Koch’s re-election drive calls for a moderately activist campaign. He’s agreed to five debates, though only one may be televised, and, according to Garth, he’ll spend his $2 million to get between 40 and 50 messages—or “hits”—broadcast each week.

THE OVERLY CYNICAL MIGHT suggest that strategy follows money: If you’ve got it, spend it. Garth collects $25,000 a month in fees and perhaps $200,000 in commissions, which represents 10 percent of the amount spent on broadcast time; a time-buying agency takes the rest of the advertising industry’s standard 15 percent commission. Some underappreciated dynamics of the electorate, however, actually drive the campaign, and make the Garth Group worth its fees.

What Garth and, to a lesser extent, Zimmerman do on TV reflects, as the screen often does, a vision of where New Yorkers stand today politically and what appeals to them in candidates—or at least what expensive research suggests the voters want.

TV spots are merely the final visible expression of campaign strategy. The first Koch testimonials went on in late June, but months earlier, Garth Group polls and focus groups had identified Koch’s strengths and weaknesses as perceived by likely voters. Unlike some candidates, Koch didn’t need to be introduced to voters in so-called ID ads. Voters thought Koch was doing an acceptable job, “considering all the problems.” Even among groups that like him least—for example, blacks and white Manhattan liberals—there’s the grudging acknowledgment that “he says what he thinks.” Koch’s strongest support in the strategy polls comes from middle-class Jews, Catholics, and Hispanics, mostly in the outer boroughs. Some of Koch’s support resembles Ronald Reagan’s, which is based on a positive opinion of the man but not necessarily on knowledge or approval of his policies.

But unlike Reagan, according to the Koch and Bellamy research, the mayor can’t count on a Teflon candidacy, remaining immune to all negative news. In Koch’s 1982 gubernatorial race against Mario Cuomo, for example, Koch’s remarks to *Playboy* magazine about the pains of rural and suburban living cost him the nomination, in Garth’s opinion. “We had a swing of over 50 points in the favorable-unfavorable ratings within one week of publication,” recalls Garth. In 1985, too, loose lips can sink campaigns.

The research also shows how little is known about the substance of the Koch administration. For example, the Citizens Budget Commission, an independent research group, recently reported that the Koch administration has in the last four years improved such basic city services as police protection and sanitation (mass transit was not included in the study). The city in the last eight years has also gained over 250,000 jobs and achieved modest successes with such little-known projects as an urban-homesteading program that sells apartments at negligible cost to erstwhile renters. “It’s the biggest land rush since Oklahoma,” claims Garth, “and even I didn’t know about it.”

Some of the public indifference or ignorance about the city’s successes is due to sparse news coverage. Day-to-day urban administration doesn’t get much media attention, nor do readers or viewers clamor for more. But Koch’s lip-shooting style is also partly responsible. The campaign staff recalls the time a few months ago when a major economic-development project for Brooklyn was to be announced; Koch delivered one of his contradictory statements on Bernhard Goetz and blew his own success story out of the news.

Finally, the polling data confirm the existence of what’s called the “hard negative” opposition to Koch, consisting of around 20 to 30 percent of likely voters. This base could be mobilized by a strong, credible challenger. Because the typical Democratic mayoral primary produces a turnout of from 35 to 40 percent, a minority of a minority could give Koch a real contest—in theory. Partly because the hard negative numbers dictate it, partly because Koch’s soft voters have to

Photographed by James Hamilton.

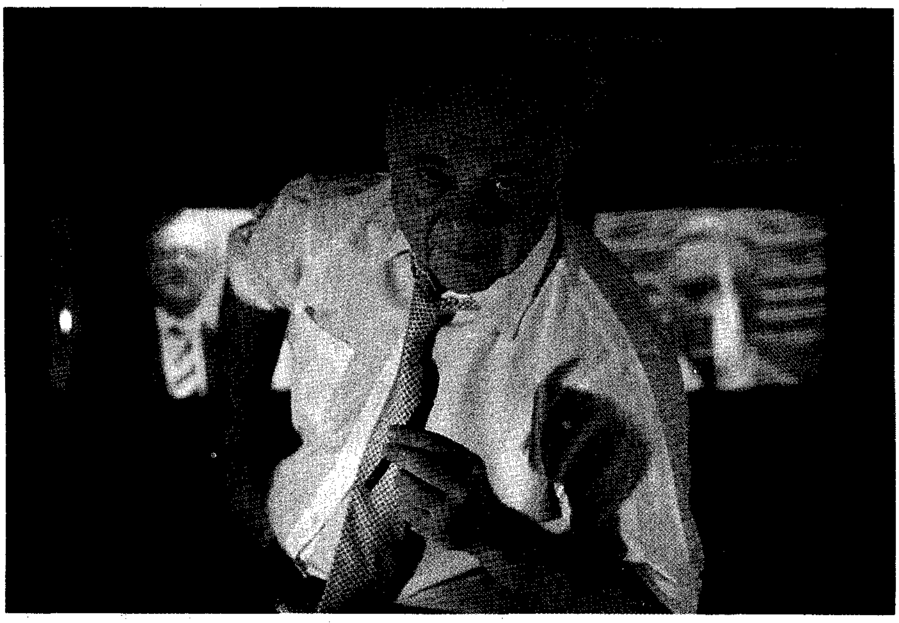
Broad Channel, Queens

“What really gets my Irish up is when I hear that Ed Koch doesn’t care. Ed Koch made a decision to sell us this land.” **—Broad Channel resident**

“I think the Bronx has progressed a lot in the last few years, and we have Mayor Koch’s administration to thank for it.” **—Factory worker**

be reminded that there is indeed a primary, and partly because the Koch camp must guard against complacency, about half of the Koch campaign money is going into storefront organization, phone banks, a 1.5-million-piece mail drop, and other vote-pulling tools of pre-media politics.

Thus, the final Koch-campaign budget was shaped. There would be no need to worry about attracting attention: The mayor would continue to be heard from, to say the least, during the campaign. After the old-politics expenses, half the funds would be left for media. (By contrast, in past Koch campaigns, Garth put 75 percent of the money into television, radio, and print ads.) Mailings, by Zip Code, to the outer precincts of the boroughs would target those working-class Catholics and Hispanics likely to vote for Koch in the general election but who, compared with Jewish voters, are less likely to turn out in primaries. The first flight of TV spots also would aim at these groups. In mid-July, for example, three spots featuring, among others, Queens construction workers and a Bronx Hispanic businessman were shown during Yankee and Mets games on WPIX and WOR—part of a buy to achieve 200 to 300 gross rating points a week (GRP’s are a measure of the cumulative size of the audiences watching the programs into which spots are inserted).

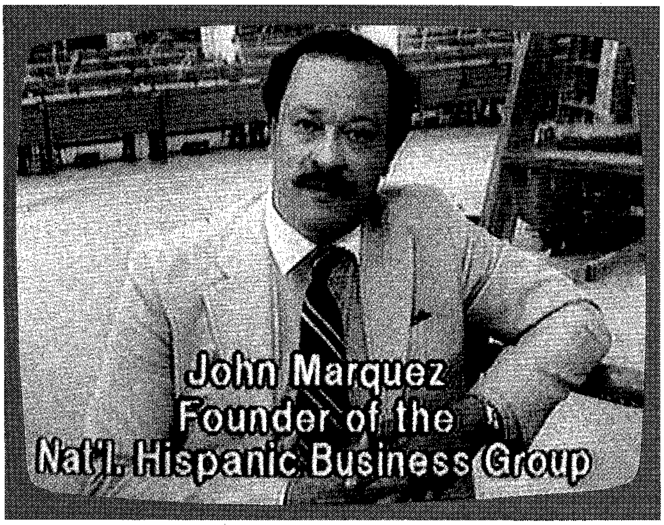


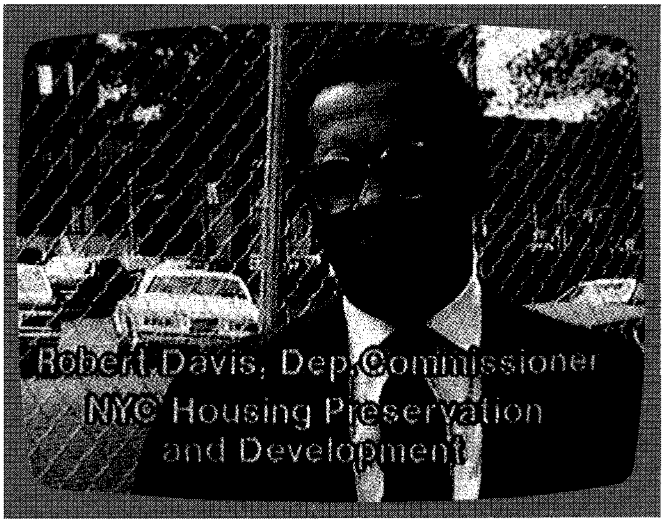
MEDIA STRATEGIST: *David Garth feels Koch’s personality is overexposed.*

The baseball buy as well as the other spots made by the Garth Group represent a giant step—backward. Head-on testimonial commercials are at least twenty years old. The 60-second format of most of the spots is also considered passé. The current thrust of political commercials has been toward shorter takes and more production values—see, for example, the Reagan “feel good” spots made by Phil Dusenberry and the Tuesday Team in 1984, with their waving fields of U.S. flags and purple-mountain majesty, or the snappy music video used by Peter Shapiro in the New Jersey Democratic primary last June.

TESTIMONIALS ARE ALSO somewhat suspect as a political art form. If producers conduct enough “spontaneous” interviews—say, 80 or 100—they can find a dozen or so highly usable ones, that is, people who’ll run with the campaign themes that the research has identified. Further, there’s a certain heavy-handed calculation in the ethnic-selection process. The Koch spots feature, in addition to the Queens hard hats and the Hispanic small-business man, an Irishman from the South Bronx, black working mothers (and adorable kids with cornrows) from Bedford-Stuyvesant, Italian shopkeepers from Sunset Park, Staten Island senior citizens, and even a yupwardly mobile blonde entrepreneur. The woman, Dagny Du Val, who runs Plant Specialists, Inc., of Long Island City, thanks Koch and the city’s Financial Services Corporation for helping her expand her business and “stay in New York City and hire more

Photograph, bottom: Harry Benson.





“With Koch, I’m very comfortable. The way he’s open with people. He tells you the truth, right in your face, whether you like it or not.” **—Bronx businessman**

“We have sold over 1,500 apartments to people who live here in Harlem. To see the pride is just one of the most pleasant feelings.” **—City official**

New Yorkers.” It’s like a Warner Bros. World War II patrol—one character from each of the New York tribes (with a couple of notable exceptions: There are no real-estate heavy hitters and no gays). While “the people” praise Koch for providing jobs, for putting police on the beat, for making apartment ownership possible, captions also appear on the screen, a signature of Garth Group commercials that is meant to reinforce the spoken messages.

The Koch testimonials, old-fashioned and unhip though they are, still work. They may be the best TV Garth has ever done. In the past, Garth has had many winners: the John Lindsay of the 1969 “mistakes” spots, in which the candidate confessed to errors in his first term, and the vigorous, purposeful (on-camera, anyway) Hugh Carey of 1974 and 1978. Garth has also produced winning spots for losing candidates. In Koch’s 1982 race against Cuomo, a Garth spot featured a *60 Minutes*–style stopwatch: “You have the following twenty seconds to think of one thing that Mario Cuomo has accomplished as lieutenant governor,” the voice-over intoned as the watch ticked away on the otherwise silent screen for the rest of the commercial.

The new Koch commercials are good because of the New York faces and voices. Toby Appleton, director of research for the Garth Group, and Peter Powell, Garth’s partner and the producer-director of the spots, have obviously done a shrewd job of selecting, shooting, and editing. But the epiphanies that make for “good TV” and touch those hot buttons of our emotions come not from the filmmaker but from the people on-camera. There’s Priscilla Rice, for example, the black mother at the David Bradley Day Care Center in Brooklyn, who praises Koch’s concern for keeping such centers going, and then shrugs, “He can do a little better, but I figure, given the time, he will.” There’s the Italian butcher who gradually edges into the frame as his son talks about crime; the older man’s body language tells us he’s got something to say, and sure enough, he does. These real people perform as well as any actor in the commercial classics made by Joe Sedelmaier (Wendy’s, Federal Express), Steve Horn (AT&T), or the Maysles brothers (testimonials for Ragu spaghetti sauce). “Let’s say that New Yorkers aren’t shy,” says Powell. “Let’s say they are very verbal. In fact, sometimes we’re thought of as loudmouths.” Powell says the testifiers proved to be so assertive he often had difficulty editing their rap for Koch into the usual 30-second political-spot format.

If the Koch testimonials have any major weakness, it is their length. “The message may be diffuse, a little muddy,” says Roger Ailes, who handles media campaigns for Republicans (Lew Lehrman in 1982, New Jersey governor Tom Kean this year, Alfonse D’Amato next year). “The figure talking and the type on the screen is the usual Garth information overload. When it works—if it works—you get two hits.” Carol Bellamy’s press secretary, Morri Berman, doesn’t think much of the Koch spots. “They should put on Donny Trump,” he says. “He’s paying for them.”

But Mandy Grunwald of DHS Associates, who did the Peter Shapiro MTV-style spot, calls the Koch commercials “very credible stuff. . . . They are careful not to overpraise the candidate.” Her boss, David Sawyer, points out that the Koch spots “aren’t media for a hard campaign against a serious, major contender.” They do what they are supposed to do, he says—“recommend Koch to constituencies where there may be a degree of alienation.”

OVER IN THE BELLAMY camp, Bill Zimmerman of the California political-consulting firm of Zimmerman, Galanty, and Fiman is using polling results compiled by Patrick Caddell to help identify campaign themes. ZGF produced three Bellamy TV commercials that were shown in May and haven’t been seen since, mostly because of the money crunch; last week, she had only about $100,000 on hand. (To appreciate how little TV that buys, consider that a 60-second political spot on a Mets game costs about $10,000, while 30 seconds between, say, the CBS local newscast and Dan Rather’s 7 P.M. broadcast costs around $1,300.)

The Bellamy people drew somewhat different conclusions from their research, and produced different media. The same grudging admiration for Koch’s bluntness comes through, as does the same vagueness about what the mayor has done, or left undone. “Our polls show he has succeeded in lowering public expectations of what a mayor can do for New York,” says Ed Wallace, Bellamy’s campaign director. Yet the electorate isn’t completely suspicious about the possibilities for change. “The re-

Dagny Du Val, President
Plant Specialists, Inc.

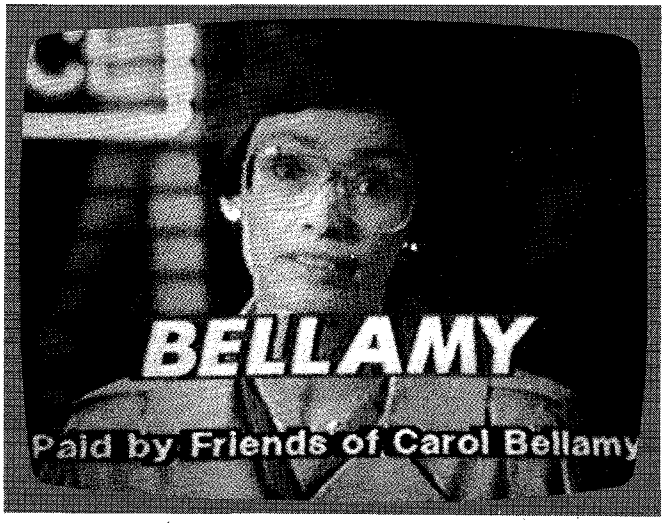
“We have been able to expand our business, we’ve been able to stay in New York City, and we’ve been able to hire more New Yorkers.” **—Company president**

“Being a shareholder makes you feel different. It gives you a sense of pride, dignity, self-respect. You feel good about yourself.” **—New-apartment owner**

search tells us that people will respond to a problem solver,” says Zimmerman.

Consequently, the three Bellamy ads are what are called “explainers.” Bellamy appears in almost every frame of her ads, talking about what she can do about street crime, the subway mess, and the middle-class-housing shortage. Her spots contrast, in Zimmerman’s words, “two visions of what city government can do.” Bellamy’s message is that she can improve services, while Koch is depicted as someone who, at best, can only slow the city’s decline, entertaining us as we slide into the swamp. She looks directly into the camera and delivers her theme: “A mayor should be able to *do* something about this.” The ads don’t identify Bellamy; they identify her issues.

And that’s the rub. The voters know Bellamy. She has high recognition in both camps’ polls. As with Koch, what the voters see is what they get. Bellamy is perceived as serious, hardworking, sincere, but more as the mayor’s critic than as a candidate with a program of her own. “Koch is beatable,” says a political-media consultant not involved in the present race. “But not by Carol Bellamy.” Adds Roger Ailes, “Bellamy’s ads are good. Her problem is not her spots, her problem is Carol Bellamy.” As Ailes sees it, “Bellamy is a feminist, which is fine. But how many people vote feminist?”


BELLAMY
Paid by Friends of Carol Bellamy

FACING THE CAMERA: *Carol Bellamy’s ads insist she can do better.*

The Bellamy forces are concentrating on other problems. They’d like Denny Farrell out so they can shape the primary as a two-way race. As of last week, Bellamy had succeeded. Citing a technicality, the Board of Elections ruled that many of Farrell’s nominating petitions were invalid. But Farrell is going to court, and there is a good chance that he will be reinstated on the September ballot. The unpredictable Farrell factor, and the availability of money, will determine when Zimmerman will be back with more ads. As for Garth, he plans to choose from among the twelve testimonial ads that will be used from now until primary day, favoring those that test best in telephone polls of viewer recall.

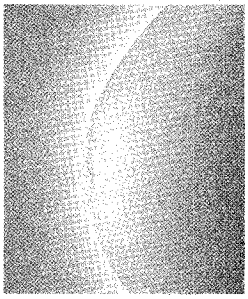
If the race should get tighter—and Garth claims he doesn’t believe the current standings—the media managers could then move to so-called negative, or attack, spots. Garth notes that Bellamy is on record as a supporter of Koch in past years—material that could easily be edited into a standard which-statement-should-we-believe spot. On the other side of the polling gap, a lagging candidate normally decides to go with stronger stuff. Zimmerman has described TV as “basically manipulative.” Effective political advertising needs drama and emotion, he says. In Harold Washington’s successful campaign three years ago to become the first black mayor of Chicago, Zimmerman used a “liberal guilt” spot the weekend before the election, when polls showed Washington’s white, middle-class support slipping. The ad presented a montage of “moments in our history of which Americans are ashamed”— including the Kennedy and King assassinations, Klan rallies, the Kent State shootings—and urged viewers to avoid another such moment in Chicago “when you vote Tuesday.” Washington squeaked through with the votes of the lakefront whites.

In New York, flip-flop ads and emotion-laden narratives could wake up viewers, and not so incidentally produce further free media excitement in the papers and on local newscasts. But as with much of the rough trade in political advertising, it’s not always clear which way the voters will move once they are aroused by media.

Attack ads may produce more flop than flip. ■

Photograph, bottom: Jonathan Becker.

Last-Chance BABIES



The Wonders of In Vitro Fertilization

By Michael Kramer

'ALL RIGHT. IS EVERYONE READY? LET'S GO.

"Okay. This is the laparoscopy on Judy Stone*. She has bilateral tubal disease, and on the right a tube is wrapped around the ovary. I think the left side will be available. Okay, here we go. Stand by. This one looks good, right near the adhesions. Okay, hold it right there. Ready, suck."

"Sucking."

"Feels good."

"Nice color."

"Now the other over here. Suck."

"Sucking."

"We've got a Metaphase II from the first."

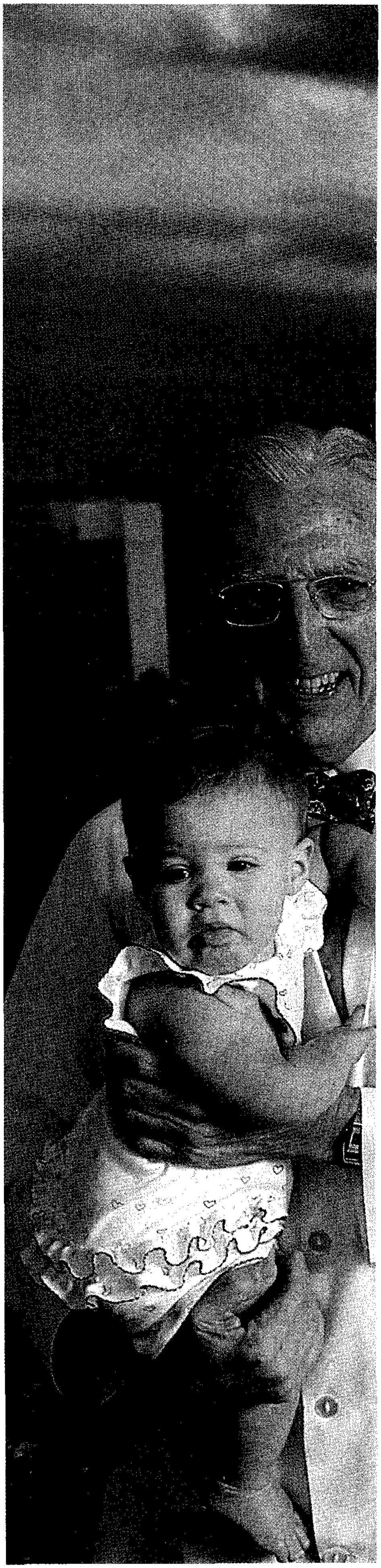
"Okay. Great."

"Way to go."

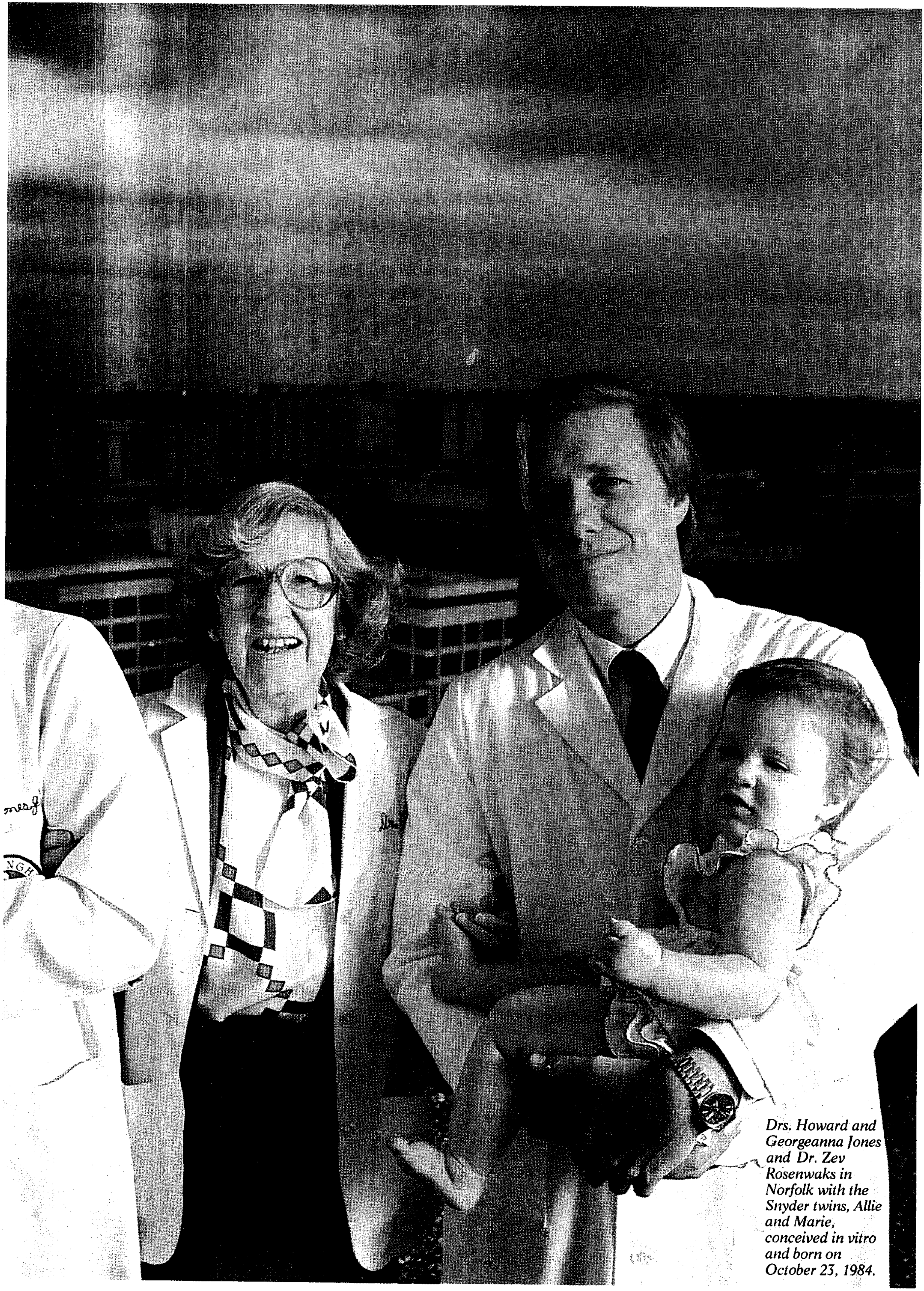
"Yeah, now we're cooking."

This is the banter of surgeons in an operating room at the Norfolk, Virginia, general hospital. It is 7:30 in the morning on a cool summer day.

For five years, Judy Stone and her husband have been trying to have a baby, half a decade on an emotional roller coaster that has strained their marriage to the breaking point. They've felt fear and helplessness, hope and resignation. Each has blamed the other and then himself. They've cried alone and together, and they've lied to their friends, all of whom, it seemed, had children without even trying. For months during a hopeful period, they had sex on schedule. The walls of their bedroom were papered with basal-temperature charts as they



**Judy Stone is a pseudonym used to protect the patient's privacy.*



Drs. Howard and Georgeanna Jones and Dr. Zev Rosenwaks in Norfolk with the Snyder twins, Allie and Marie, conceived in vitro and born on October 23, 1984.

PHOTOGRAPHED BY MEDFORD TAYLOR

Dr. Rosenwaks performs a laparoscopy.

tried to match intercourse with ovulation. Secretly, they underwent batteries of tests, accepted scores of hormone injections, and submitted to surgery. They tried everything, and nothing worked.

Now they are here, in Norfolk, for medicine's last chance, in vitro fertilization. Since the birth on December 28, 1981, of Elizabeth Carr, America's first in vitro child, Norfolk has "made" 126 other babies.

The "Metaphase II" is a mature egg plucked from a follicle on the surface of Judy Stone's ovary just before ovulation. With luck, it will be fertilized successfully by her husband's sperm. With more luck, the resulting embryo will implant in Judy's uterus and she will give birth to a healthy baby. The odds at a racetrack are often better.

Infertility has increased while adoption has become more difficult.

INFERTILITY IS BOOMING, AND SO IS THE BUSINESS OF treating it. Approximately 15 percent of American couples are infertile, a term used medically to describe those who have failed to conceive after a year or more of trying. Among women 20 to 24 years old, the group that delivers a third of the nation's babies, the infertility rate has nearly tripled since 1965. Smoking, overexercise, pollution, alcohol, contraceptives, infections, drugs taken for other ailments, and drugs taken for fun—all of these and more are to blame, individually and in combination.

As infertility has increased, adoption has become ever more difficult. The availability of legal abortion, the acceptance of single motherhood, and the rise of sterilization (about 1 million American women are surgically sterilized annually) have brought the supply of babies close to the vanishing point. The new medical interventions (successful in vitro fertilization is only seven years old) have arrived just in time.

A great deal is now known about overcoming infertility, but far more isn't, and the proficiency of in vitro clinics varies widely. To a large extent, too, the practitioners are operating in the dark. A ban on the federal funding of research on human embryos has stunted progress, and the big breakthroughs are still to come.

This is a story about the end of the line, in vitro fertilization and its spinoff technologies, about the opposition to such work, and about the ways one might evaluate the seemingly similar programs now proliferating around the country.

A BABY BEGINS LIFE AS A SINGLE CELL, ONE OF the largest in the body but still only barely visible to the naked eye and smaller than the period at the end of this sentence. Simply to become this single-celled embryo, the female egg and male sperm negotiate a complicated and grossly inefficient course—the reproductive tract.

For pregnancy to occur, at least four elements are required: a mature egg, viable sperm, a way for the egg and sperm to meet, and a uterus to nourish the developing embryo.

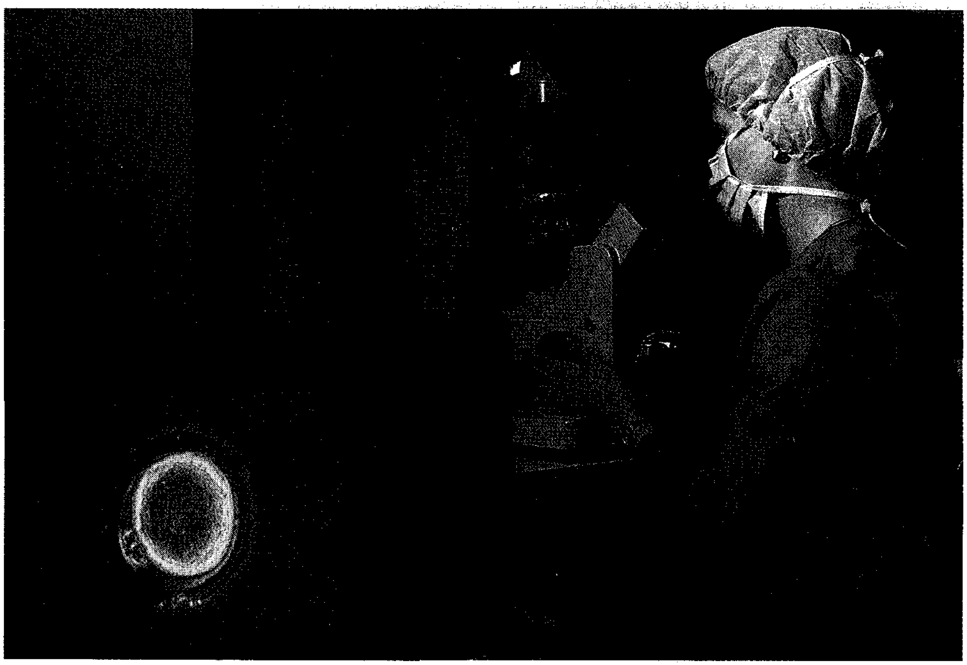
A woman is born with all the eggs she will ever have, about 400,000. These eggs discharge at a relentless rate, as many as

1,000 a month, whether or not the woman ovulates (produces a *mature* egg). The result is a built-in time clock. At menopause, there are no more eggs left. Most pre-menopausal women produce a single mature egg during each menstrual cycle. This egg develops inside a follicle, a small blisterlike sac on the surface of an ovary. On about the fourteenth day (Day 1 is the first day of bleeding), the follicle opens and the egg emerges. The egg is then taken into one of the two Fallopian tubes. There, if sperm are present, it may be fertilized and in about 36 hours become an embryo. Meanwhile, hormones have prepared the lining of the uterus to accept it, and within about 72 hours of ovulation, the embryo completes its passage down the tube and settles in the uterus to become a fetus.

A woman's body is remarkably responsible. It spontaneously aborts most damaged embryos lest they become deformed children. Of every 100 attempts at achieving pregnancy, only about 25 babies are actually conceived.

A host of maladies may prevent conception. In women, the hormones necessary to trigger ovulation may be weak or missing. The chemical messages may be sent at the wrong times, or not at all. Adhesions may prevent the ovary from releasing the egg or the Fallopian tubes from carrying it on its way. The tubes themselves can be blocked, preventing the sperm from swimming to their destination. The uterine cavity may be inhospitable, causing a fertilized egg to fail to implant or generating a miscarriage after implantation.

Potential trouble is everywhere—and the problem is not always the woman's. Men may have no sperm, too few sperm, or too few good sperm. Any of these abnormalities can prevent conception. It is estimated that male and female factors each account for roughly 40 percent of infertility. Ten percent is the result of a combination of male and female factors; the causes of the remaining 10 percent are unknown.



Lucinda Veeck determines an egg's maturity.

About 200 clinics around the world now perform in vitro fertilization.

"Fertility problems have been with us forever," says Dr. Victor Reyniak, the director of reproductive endocrinology at Mount Sinai Medical Center. "And the people struck by infertility have traditionally been among the most gullible consumers of medical practice. Witch doctors have done a thriving fertility business for centuries, and some modern techniques can fairly be described as equally nutty." Other techniques, however—some ancient—are sound. Artificial insemination using the husband's sperm was first performed in 1799. Today, drug therapies and surgical repair cure approximately 60 to 70 percent of infertile couples. Many of the rest, an estimated 1 million couples a year, are candidates for IVF (in vitro fertilization).

USING MONEY RAISED MOSTLY FROM AMERICAN sources, including a Ford Foundation grant to study contraception—to *prevent* pregnancy—two Englishmen, Patrick Steptoe and Robert Edwards, developed the in vitro process that *causes* conception. They "made" the first "test tube" baby, a headline writer's term, in Britain in 1978. Australia was next and then Norfolk.

The Norfolk program was delayed by the opposition of right-to-life groups. No matter that in vitro is concerned with *creating* life, the anti-abortionists are against tampering with nature in any form. The Roman Catholic church agrees. Decades before the first in vitro child was born, Pope Pius XII declared, "To reduce the shared life of a married couple and the act of married love to a mere organic activity for transmitting semen would be like turning the domestic home, the sanctuary of the family, into a biological laboratory." These words, aimed at contraception, now define the church's position on IVF as well.

Today, in vitro, literally fertilization "in glass," is no longer experimental. There are approximately 200 clinics worldwide, 121 of them in America, and an IVF baby is being born somewhere almost every day.

It has been a long time coming. The first serious scientific paper proposing "conception in a watch glass" appeared in 1937. But serious work in humans awaited the invention of fiber optics and the pioneering efforts of Rosalyn Yalow and Solomon Berson, whose radioimmunoassays (RIA's) permit assessments so sensitive they can measure billionths of a gram. The committee that awarded Yalow the Nobel Prize, in 1977 (Berson died in 1972), likened the precision of RIA's to detecting half a lump of sugar in a lake 62 miles long and 30 feet deep. Without radioimmunoassays, IVF scientists couldn't get enough of a fix on human hormone levels to make in vitro a reality.

THE GODPARENTS OF AMERICAN IVF ARE THE DOCtors Jones—Howard and Georgeanna—a septuagenarian husband-and-wife team who came to Norfolk in 1978 after mandatory retirement ended their distinguished careers at Johns Hopkins.

"Originally, we had no intention of doing in vitro work," says Howard Jones. "But after the birth in England, a reporter called and asked if the same thing could be done here. I said, 'Sure' "—and since then, the Joneses and a group led by Dr. Zev Rosenwaks, the director of the Jones Institute for Reproductive Medicine, have concentrated their efforts on IVF and a range of related fertility specialties. Almost from the start, they have been doing in vitro better than most of the world's other IVF clinics, a fact attested to by a waiting list of close to 10,000 names and growing almost every day.

The premise of IVF is simple: Bypass the reproductive problem, especially blocked Fallopian tubes—enter the body to retrieve an egg, remove it and fertilize it with the husband's sperm, allow the resulting embryo to mature slightly, and then put it back in the woman's uterus. IVF is the flip side of birth control: Contraception permits sex without conception, IVF offers conception without sex.

In vitro, then, is a way to unite egg and sperm outside the body, an ability our early forebears lost when they left the sea to live on land. In fish, extracorporeal fertilization remains the physiological norm. Trout sperm, for example, swim long distances, often against the current, to find a female egg. How it happens is still a great mystery of reproduction.

Nothing about IVF is easy. Even getting to the starting line is sometimes difficult. A woman begins her treatment at Norfolk on Cycle Day 3 at 8 A.M. No exceptions. Cycle Day 1 is the day a woman's period begins. If menses occurs in the evening, it is still Day 1. Recently at Norfolk, much of the world was represented—women from Europe, Africa, and Asia, as well as the United States. Some of the wealthy had come by private plane. Others had taken a second mortgage on their home to meet the expense ($5,000 for each try, just for the medical bill). One woman, from Kenya, had come early. The previous month, when she had originally been scheduled to begin IVF, bad plane connections from Nairobi had caused her to miss the 8 A.M. start on Day 3. Another, from Manila, said she would remain in Norfolk for nine months if she became pregnant, lest traveling reduce her chances.

For many women, just being in Norfolk is a liberating experience. They have kept their condition to themselves for years. Now, for the first time, they are thrown together with complete strangers, and all are in the same boat. Almost immediately, intimacies they wouldn't confide to their closest friends are shared in detail with their fellow patients. They all know *something* about in vitro. Together they try to figure out the rest. Invariably, most of what they have come to regard as gospel proves untrue: Frequent naps do *not* ensure pregnancy. Norfolk *doesn't* do better depending on the season.

The program's first injunction—all patients are different—is ignored immediately. Rumors spread like fire: Sally got pregnant, Jane was canceled, Beth got a double dose of Pergonal—why didn't I? "We have to keep telling them that everyone responds differently," says a Norfolk nurse. "But they don't listen, and who can blame them. They've kept a lot pent up for a long time. No matter how much sense the doctors make, there's always another patient with some fresh gossip just around the corner."

THE FIRST DAY AT NORFOLK, CYCLE DAY 3, THE women begin a series of morning and afternoon hormone injections that lasts about a week. They also start having daily blood tests to measure estrogen levels. The hormone injections stimulate follicular development, forcing the body to produce more than the one mature egg it would normally release at the time of ovulation.

The basic tenet of IVF is the more eggs, the better. "There's nothing strange about it," says Rosenwaks, a 38-year-old Israeli-born Brooklynite who headed reproductive endocrinology at the State University at Stony Brook before going to Norfolk. "If we're able to retrieve two or more mature eggs, the pregnancy rate more than doubles." For new patients, if Norfolk can transfer two or more "good," fertilized eggs, the pregnancy rate is now 45 percent.

So the first part of IVF is geared to egg production. As with every step in the process, different IVF clinics proceed differently. Norfolk uses only Pergonal and pure FSH (follicular-stimulating hormone), natural hormones found in the human body. Other clinics use synthetics like Clomid.

"We don't use Clomid," says Georgeanna Jones, "because no one knows enough about how it affects egg development and whether it disturbs uterine receptiveness—even if it does do a good job of stimulating egg production. Some other people use Clomid because it's cheaper and because you don't have to monitor patients as closely."

Norfolk is one of only eight American IVF clinics permitted to use pure FSH, an experimental drug still a year or so away from achieving full Food and Drug Administration approval. "Although all the evidence isn't in," says Rosenwaks, "we think pure FSH has improved the response of many patients."

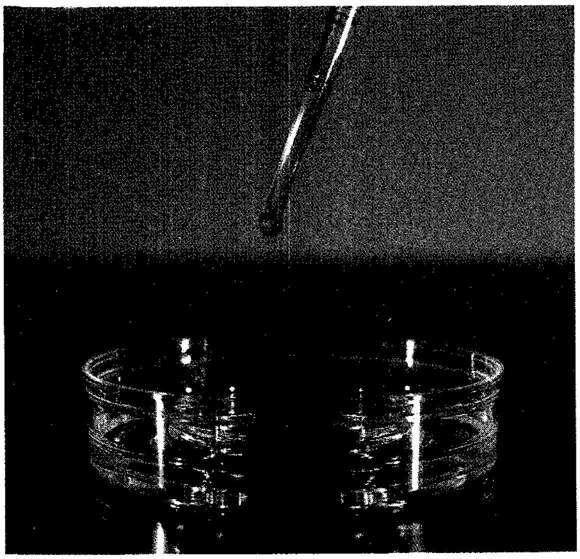
By Cycle Day 7 or 8, says Rosenwaks, "we already have a very good indication of how the patient is responding to the hormones. Those who respond poorly are canceled and return later for a different stimulation protocol."

Most patients, however, respond well, and beginning on Cycle Day 6, two other methods of monitoring their progress are added to the daily blood tests. One is ultrasound. Sound waves are bounced off a woman's ovaries and are transmitted as visual images to a TV screen. Since sound waves travel better through liquid than through air, patients drink six to eight eight-ounce glasses of water to fill their bladder each morning before ultrasound. By determining the size of the growing follicles, doctors get a sense of when ovulation will occur.

The other monitoring technique is a pelvic examination. Samples of cervical mucus and tissue from the vaginal wall are analyzed. When the ratio of mature to immature cells in the vaginal tissue reaches 30 percent and the cervical mucus becomes abundant and clear, the patient is nearing ovulation.

Many IVF programs dispense with pelvic exams, a position that baffles Georgeanna Jones. "You can't look at any one or two parameters alone," she says. "You just can't get enough of an idea about the state of follicular development. Every patient responds differently, and each requires constant supervision. Small changes in hormones make profound differences in the number of follicles, in their maturation, and in their fertilizability. You have to watch carefully all the time."

The daily monitoring is all geared to one end, to pinpoint as precisely as possible the moment a particular patient will ovulate. One of the keys to successful IVF—and something many programs get wrong—is removing the eggs at just the right time, when they are ripe enough so that they can be fertilized, but not so ripe that they have already left the ovary.



Sperm are poised to meet an egg in vitro.

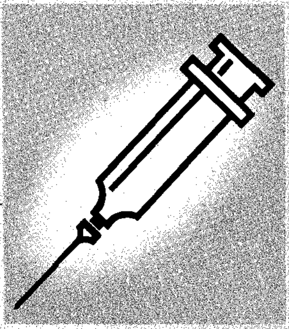
There's more to IVF than drugs. The trick is timing, says one doctor.

Photograph by Hank Morgan.

MAKING BABIES

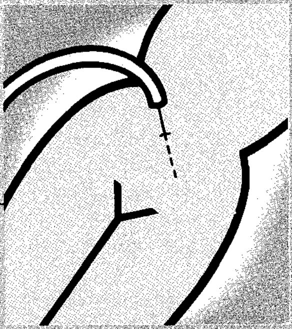
In vitro fertilization is easy to describe: Enter a woman's body, retrieve a mature egg, fertilize it with her husband's sperm, return it to the uterus. In fact, each step is an intricate undertaking, and even in the best of circumstances, the chances for a baby are rarely greater than 30 percent. The problem is rejection. Even when everything goes well *outside* the body, trouble lurks everywhere *inside*. Although eggs may *appear* equally healthy, all eggs are not created equal. Until scientists can determine which are truly viable, IVF will not be consistently successful.

1



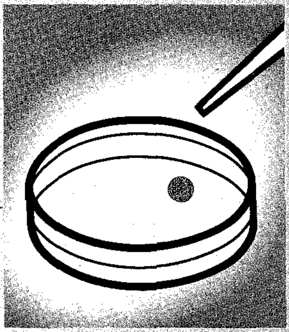
The in vitro process begins with daily hormone injections that stimulate egg production. About seven days later, a shot of the hormone hCG triggers the release of eggs.

2



Doctors view the ripening egg-holding follicles through a laparoscope inserted at the navel. The eggs are then retrieved by means of a hollow needle.

3



Each egg is placed in a petri dish filled with a culture medium duplicating that found in the uterine cavity. Incubation follows while sperm is collected.

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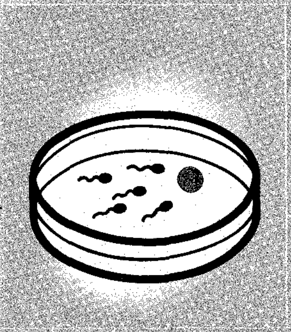

After five or six hours, sperm are added to each dish holding an egg. Using only the most active sperm reduces the number needed to ensure fertilization.

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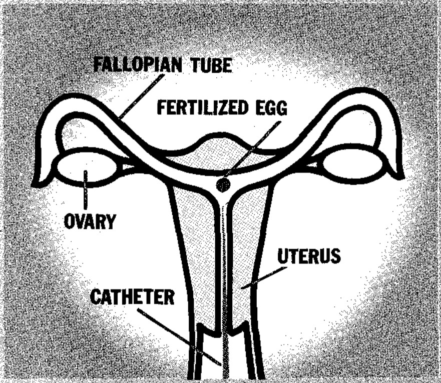
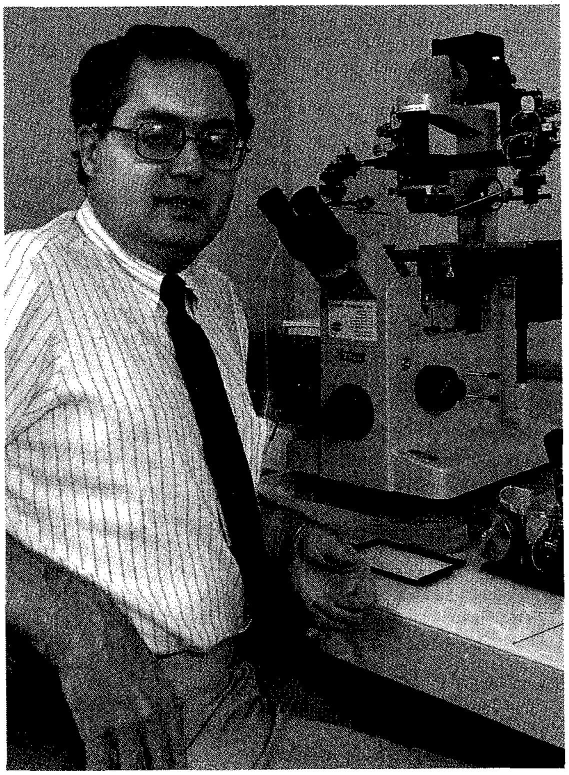


After about 48 hours of maturation, the fertilized eggs are placed back in the uterus, where, with luck, implantation will take place.

Photograph by Tohru Nakamura. Illustration by Javier Romero.

When the monitoring indicates adequate follicular development, the patient is given an injection of hCG, a hormone that so reliably triggers ovulation that surgery to retrieve the stimulated eggs can be scheduled for approximately 35 hours later. "There's a lot more to IVF than just administering drugs," says Dr. David Meldrum, director of UCLA's IVF program. "The trick is to monitor so well that you time the hCG just right. It's not an exact science. There's a lot of art involved, and it can be very frustrating. You really only learn from experience."

The actual surgery, a laparoscopy, is conducted under general anesthesia. "By performing the laparoscopy as quickly as possible," says Norfolk's Rosenwaks, "we try to minimize the possible deleterious effects of drugs and anesthesia on eggs. Skin-to-skin, the whole procedure usually doesn't take more than an hour."


Gary Hodgen in his Norfolk lab.

Once the patient is asleep, a small incision is made in the abdominal cavity, near the navel. A long, thin instrument, the laparoscope, is inserted, and through it the surgeon can see the ovaries and guide the retrieval process. At Norfolk, the laparoscope is attached to a small video camera that projects what the surgeon sees onto two TV screens. Everyone in the operating room sees what the surgeon sees and follows his work.

If ripe follicles are found, a long hollow needle is used to puncture them and suck up the eggs with their follicular fluid. "Even before the lab makes its judgment and I hear it over the intercom, I have a pretty good idea of the possible outcome," says Rosenwaks. "If a lot of fluid is being sucked up—more is better than less—and the color of the fluid is amber, we're fairly certain we have a mature egg."

After retrieval, the eggs are taken to a sterile laboratory adjacent to the operating room. There, Lucinda Veeck makes an official determination of each egg's condition and places it in an incubator as quickly as possible. The eggs must be kept at the right temperature and pressure, free of contamination and in an appropriate culture medium. The idea is to "trick" the eggs into acting as if they were still in the body.

Norfolk's lab is looking for the "good" egg, the "viable embryo factor."

"Generally speaking," says UCLA's Meldrum, "when you see a marked difference in IVF success, it is often a function of good or bad laboratory technique." At Norfolk, extreme measures are taken to ensure lab quality. Since room air differs dramatically from the atmosphere in a woman's uterus, it is carefully filtered and checked constantly, in both the lab and the operating room. Water, too, gets special attention, since even trace amounts of toxic substances can cause the IVF process to fail. The water Norfolk uses for its culture media, and also as a final rinse for the laparoscopic instruments that come in contact with the eggs, is distilled four times before use. "There isn't much we leave to chance," says Veeck. "Experience has taught us to be extra careful."

Almost immediately after the laparoscopy, the husband's sperm is collected. In England, at the beginning, Steptoe and Edwards believed that the sperm should be added to the egg as soon as humanly possible. Eventually, they got the job done in two minutes. For the first year, Norfolk followed suit—and got nowhere (as did the British, who didn't "make" a second baby for many months after their first). "Then we sat back and thought about it," says Norfolk's Howard Jones. "In nature, the sperm take time to reach the egg, so why not in our procedure too? Now it is customary to wait five or six hours before insemination, and during that time we work with the sperm."

Working with the sperm is a complicated process that involves washings and spinning in a centrifuge. Here, too, the goal is to mimic nature, in this case the sperm's journey through the cervix, uterus, and Fallopian tubes. Further tinkering assures that only the most active sperm are actually added to the dish containing the egg. The upshot is that IVF can compensate for a man's low sperm count. By concentrating the best sperm, fewer are needed to ensure fertilization.

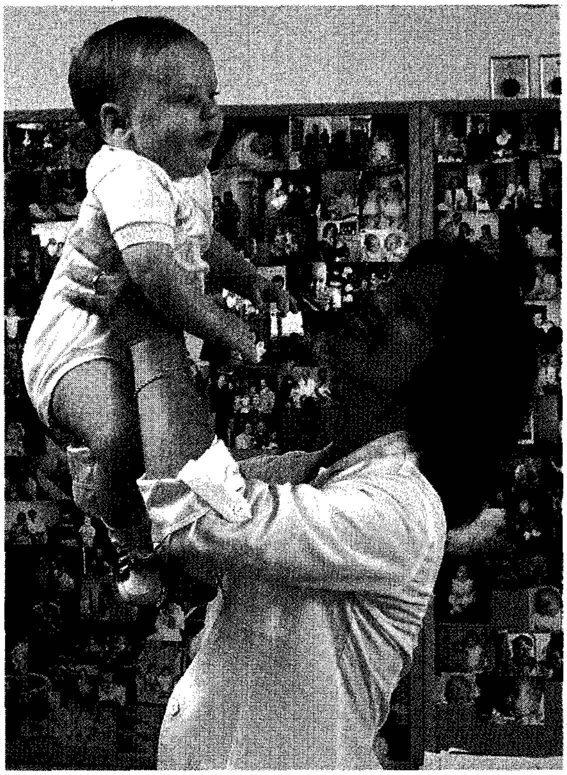
The fertilized egg, now called a conceptus, is allowed to mature for approximately 48 hours. Then, when it is between two and eight cells in size, it is transferred back into the woman's uterus with a flexible catheter. "The skill of the person doing the transfer is very important," says Patrick Steptoe, but, counters Rosenwaks, "we've had pregnancies when the transfer was less than ideal."

IT IS AT THIS POINT THAT the inherent inefficiency of human reproduction can cause things to go very wrong. The best IVF programs have become quite expert at retrieving eggs and getting them fertilized. But after the transfer back to the woman's uterus, many fail to implant. "It could be that the timing is off," says Rosenwaks, "that egg and uterine development are out of sync. Or it could be that the eggs only *look* good under the microscope. We don't really know what causes the falloff."

To help solve the rejection problem, Norfolk transfers back every egg it fertilizes. The limit is six. If laparoscopy yields more than six mature eggs that appear equally healthy, the first six are fertilized. "Since most patients have single births even when more than one embryo is transferred, it tells you that all eggs aren't equal," says Howard Jones. "We've got to find a way to identify the embryos that have the highest chance of implantation."

To do this, Norfolk's clinical program has appended a world-class research laboratory under the direction of Gary Hodgen. "Right now," says Hodgen, "all we know how to do is look at the embryos under a microscope. We're trying to find a marker, a fingerprint, in the follicular fluid that is removed with the egg during laparoscopy. I call it the 'viable embryo factor.' It has to be something we can locate quickly, so that we can make the decision about which eggs to fertilize without their being outside the incubator very long. But unless we can find something that permits us to choose one good-looking egg over another good-looking one, we'll continue to be in the dark about a lot of IVF."

SEEKING THE SOLUTION IN THE FOLLICULAR FLUID IS going about things somewhat backward. The best way to determine which embryos will thrive is to do direct research on embryos. But Norfolk can't, and neither can anyone else. The federal government, which funds 85 percent of biomedical research in the United States, forbids almost all experimentation on human embryos in any institution receiving federal money for any purpose, including Medicare. What's more, since the Carter administration disbanded the Ethics Advisory Board of what is now the Health and Human Services Department, there hasn't even been a government committee before which one can go to plead the case. "Think about it," says Lori Andrews of the American Bar Foundation. "In order for someone in IVF to do research on embryos, he must submit his proposal to a board that doesn't exist. The real downside of the government's refusing to face up to its responsibility is that IVF is growing up willy-nilly, without standards and regulation."



A Norfolk nurse lofts an in vitro baby.

Embryo research may help cure cancer as well as make healthy babies.

"Among other things," says Gary Hodgen, "the government's stance is amazingly shortsighted. Research on the origin of human life is bound to teach us things about its end. We already know that many people are born with cells that later 'turn on' as cancers. Our work could get at the cancer problem, too—if we're allowed to do it.

"The other effect of the government ban is that it casts an aura over our work, that it is somehow suspect, and that we, the people doing it, are a bit off the wall and reckless. So even if we could get private funding for embryo research, the effect of the ban is that a furor would ensue if we proceeded, and then the whole IVF program could tumble down around us."

Hodgen knows the state of play better than most. Before coming to Norfolk, he was the head of pregnancy research for the National Institutes of Health. When he joined Norfolk, he brought along almost his entire NIH staff. "It's a far better atmosphere here," says Hodgen. "It's important to be close to the clinical people, to be able to talk to them in the halls about a problem while it's still fresh in everyone's mind. The synergy is terrific. Now, if the Feds would only let us get on with it, we could really get someplace."

In England, legislation is pending that would permit research on human embryos up to the fourteenth day following insemination. The American Fertility Society recommends the same two-week cutoff point, and Senator Albert Gore is pushing a bill to establish a new ethics board. Until something happens, though, many women will remain childless.

Of all the world's IVF clinics, only a few are top-notch. Most in the New York area are new, and even those that have been around for a while are not yet very good. One major facility, at North Shore Hospital on Long Island, has yet to have a pregnancy. Its clinic is currently closed for review. St. Luke's–Roosevelt's is only six months old. Its one pregnancy miscarried. Columbia-Presbyterian's clinic, like North Shore's, has been in existence for more than two years, but its clinical-pregnancy rate is less than 11 percent. After a frustrating start, Mount Sinai's clinic, also more than two years old, is only now getting on track. Its success, too, has been negligible—only one birth so far.

If anything, the small, private clinics are faring worse. The only one in New York City listed by the American Fertility Society, Advanced Fertility Services, has been doing IVF for nine months without achieving an ongoing pregnancy. Advanced Fertility's owner, Dr. Hugh Melnick, a gynecologist, says that hospitals are hostile toward the private clinics and says it's due to "our being a threat to them because we render more personalized care in a non-institutional setting. At the big hospitals, patients never see the top people."

This may be so for much of medicine, but the truth is exactly the opposite for IVF. In fact, one of the main reasons for Norfolk's success is that the top people do *all* the important work. "Frankly," says Mount Sinai's Reyniak, "Norfolk's success is very discouraging to those of us who have tried to replicate their program. The secret, I think, is their dedication, their slavish attention to detail, and their excellent quality controls. They're possessed down there. They'll always go the extra mile. I send all my hard cases to Norfolk. That's where they have the best chance."

THE MOST EXCITING new aspect of IVF is cryopreservation, the freezing of embryos. Extra eggs—more than a program will transfer back to a woman lest the chance of a multiple pregnancy skyrocket—are fertilized with the husband's sperm and plunged into a liquid-nitrogen bath at –321 degrees Fahrenheit. In theory, the embryos can remain frozen for centuries. Once thawed, they are implanted painlessly in a woman's uterus. An Australian clinic using cryopreservation has had two babies born from thawed embryos. One American facility, at the University of Southern California, is currently freezing embryos, but no births have been reported yet.

"Freezing is hard," says Dr. Jon Gordon of Mount Sinai, "because the process tears up the cells. Generally, at least half the embryos are destroyed by cryopreservation."

If freezing is ever perfected, the implications will be staggering. For the IVF patient, frozen embryos can be transferred during subsequent attempts at pregnancy without her having to undergo drug treatments or surgery. "In the far future," says Norfolk's Lucinda Veeck, "it may be possible to cut out a wedge of the ovary with hundreds of eggs in it. By maturing the immature eggs one would recover from such a wedge, and then by freezing them, the woman could become pregnant whenever she chose, simply by transferring a fertilized, mature egg into her uterus."

Other, less dramatic spinoffs of the standard IVF process are becoming common. For women who are unable to produce eggs, a donor provides one. Half the genetic makeup of the child will then be the husband's, and the recipient mother will carry the fetus to term.

Another way of accomplishing the same objective is with embryo transfer, a process now in use by Dr. John Buster at the Harbor-UCLA Medical Center. "In embryo transfer," says Buster, "the husband's sperm is used to fertilize a highly fertile donor of the couple's choosing. Then, after five days, the embryo is flushed out of the donor and inserted into the wife, who will then carry the baby."

As with donor eggs, in embryo transfer half the child's genes are the husband's. Both procedures are akin to adoption, except that the parenting is known. In both instances, patients are candidates if they can't produce their own eggs, if they won't face IVF surgery, or if they want to avoid passing a particular genetic trait on to their children. With embryo transfer, however, there is one very large risk. If the embryo fails to flush out, the donor is left with a pregnancy she most likely doesn't want.

Other, newer techniques are on the horizon, but their development, too, is plagued by the ban on research. "And don't forget," adds Gary Hodgen, "making babies is only part of what we want to do. We also want to make healthy ones. Sooner or later, gene therapy will become a reality. We'll actually be able to repair faulty chromosomes. As an idea, it is the biggest since Pasteur learned to immunize an entire generation against disease. Gene therapy. Now, that would be something to really celebrate."

IVF already is. ■

ASKING THE RIGHT QUESTIONS ABOUT IVF

People in need of in vitro fertilization face a difficult task. Choosing a competent program is not easy. Simply comparing success rates as expressed by the clinics is a non-starter because programs report their statistics differently. A host of questions must be asked to elicit useful information. Before getting to the bottom line, here are some other considerations:

Convenience and cost: If you don't live near the facility you choose, calculate the cost of travel and lodging for approximately two weeks, and add this total to the estimated $5,000 medical bill. Also, check your insurance coverage. IVF is an accepted medical procedure, but many insurance companies hide behind the government ban on embryo research and consider in vitro a non-reimbursable experimental process.

Age: Although Norfolk *does* accept women over 40, most programs do not. "Older eggs and uterine factors cause IVF to be less successful for older patients," says UCLA's David Meldrum. "The chances of getting pregnant may be only one eighth as great for women over 40 as for other IVF patients." But, says Norfolk's Rosenwaks, "our program has had considerable success with the post-40 patient population."

Frequency: The best programs have waiting lists, and some will permit patients only a limited number of tries before moving them back to the end of the line—or dropping them from the program entirely. Norfolk, for one, will let you try forever.

Monitoring: The timing of egg retrieval is crucial. Thus, the more ways a program monitors patients, the better—and those that conduct pelvic examinations should be preferred.

Retrieval: When a woman's ovaries are inaccessible to laparoscopy, most clinics use ultrasound to guide egg retrieval. Others prefer ultrasound in all cases, a less costly procedure that does not require general anesthesia. But, usually, the number of eggs retrieved by means of ultrasound are fewer than with laparoscopy—and the number of eggs retrieved continues to be the major criterion for success. Avoid clinics that avoid laparoscopy.

Maturing eggs: A few programs have followed Norfolk's lead and mature the immature eggs retrieved. The pregnancy rate using matured immature eggs is not high, but some births have occurred. A program that undertakes maturation offers a better chance.

The team: IVF is not a one- or two-man show. A good program has specialists with board certification in endocrinology, embryology, gynecology, and obstetrics. In vitro is a hybrid procedure combining science and medicine. Much of the key laboratory work is different from what most doctors ever do. The better clinics will have competent biologists and lab technicians. The lab work can make the difference, but it is the hardest for a layman to evaluate.

Experience: Seek the programs with the most experience. Until IVF can be accomplished by the book—a day that may never come—the clinics that have seen the most patients and conducted the most egg retrievals will usually offer the best chance for a happy outcome.

Private versus academic: IVF is tricky stuff. Services that originate in academic centers are subject to peer review and state-of-the-art quality standards. These institutions should be favored over private clinics.

Measuring success: The only statistic that really matters—live births—can be the most misleading. Miscarriages are often beyond the ability of IVF to prevent. A more meaningful measure is the pregnancy rate. But here, too, different programs express themselves differently. Be sure to inquire about *clinical* pregnancies, ones that are ongoing and detectable by ultrasound. Some programs count *chemical* pregnancies in their statistics, pregnancies that abort so early that most laymen wouldn't consider them pregnancies at all. In nature, these are the pregnancies that often go undetected, the ones people mistake for missed periods.

Ask how many of the retrieved eggs are mature. This will give you a feel for the efficiency of the stimulation protocol. Then ask about the percentage of mature eggs that are actually transferred back into the uterus. This will tell you about the program's success at fertilization (Norfolk fertilizes at the highest rate I know of—93 percent).

One more point about statistics: IVF is only seven years old. Its practitioners are getting better all the time. Be sure to compare the program's overall success with its more recent work—say, over the last year or the last two patient series. This will tell you about a program's learning curve and more accurately indicate how well you may do.

Some reading: Three books will give you a good overview of infertility and IVF. *Conquering Infertility,* by Stephen L. Corson (Appleton-Century-Crofts), explains the problem. *New Conceptions,* by Lori Andrews (Ballantine), introduces you to the latest infertility treatments. *Making Miracles,* by Nan and Todd Tilton and Gaylen Moore (Doubleday, in October), takes you through the Norfolk experience from the point of view of a couple who had twins there. A list of IVF clinics worldwide may be obtained from the American Fertility Society, 2131 Magnolia Avenue, Birmingham, Alabama 35256.

A final word: In vitro fertilization is serious business. Do nothing without consulting your gynecologist. If he or she doesn't seem up to speed on IVF, find another who is. **—M.K.**

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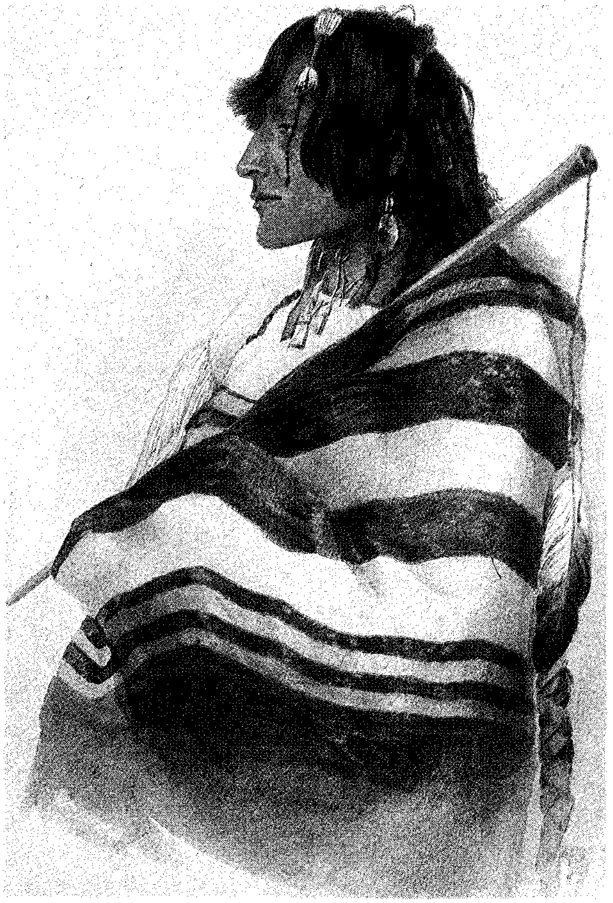

Kiäsax, Piegan Blackfeet Man, watercolor on paper.

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THRILLER FROM MANILA

FILIPINO PIANO PRODIGY CECILE LICAD

BY PATRICIA MORRISROE

THE MIDDLE-AGED MAN HAS come all the way from Pakistan to hear Cecile Licad perform at Carnegie Hall. Backstage in her dressing room, he finally gets a chance to meet the 24-year-old Filipino pianist. "You are not a musician," he says, sinking into a deep bow. "You are a magician!"

Dressed in a beige satin gown embroidered with lace and seed pearls, Licad projects a dazzling innocence, like Walt Disney's Cinderella. She smiles at the man and blushes. He disappears, and in assembly-line fashion, others follow. "You are like a diamond glittering in the moonlight," another man tells Licad. "You make my soul tremble." During the next half-hour, she is compared to "sparkling champagne," "a delicate flower," an "exotic jewel," and to somebody's granddaughter from New Jersey.

"Is that it?" Licad asks, as the last fan leaves. Her mother, Rosario, shuts the door, and Licad collapses on the sofa. It's been a tough week. She has just returned from Minneapolis, where she played with the Minnesota Orchestra, and the next day she's leaving for a two-week tour of Australia. In between, there was this evening's concert with the Toronto Symphony. Right now, all Licad wants to do is get out of the gown and eat take-out Chinese food. But there's a reception at the Canadian Consulate, and Licad has to go.

"I *hate* these things," she moans. "I won't know anybody." Licad goes into a room to change. When she opens the door in her street clothes, the hand-made gown that was given to her by Imelda Marcos, First Lady of the Philippines, is crumpled at her feet. She steps on top of it with her beige Bally pumps.

"So why don't you wipe the floor with it?" Rosario Licad says. She picks up the gown and carefully places it in a Vuitton travel bag. "Sometimes Cecile drives me crazy," she says. "But she's getting better. Before, she'd call me from the airport on her way to a concert. 'Ma!' she'd say, 'I'm going to perform with the Pittsburgh Symphony and I don't have any money. What do I do?' And I'd say, 'Well, maybe you can borrow $20 from André Previn.' " Rosario Licad sighs. It's not easy being the mother of a brilliant musician.

Of course, it's not easy being the musician either. In the past four years, Licad has become one of the most sought-after concert pianists in the world. Licad's big break came in 1981, when she won the Leventritt Foundation's Gold Medal Award—one of the most coveted prizes in classical music. It hadn't been given in over a decade, and Licad joined the ranks of such past winners as Pinchas Zukerman, Itzhak Perlman, Van Cliburn, Gary Graffman, and Alexis Weissenberg.

Along with the $10,000 in prize money, Licad got a dazzling series of concert appearances, including a Philharmonic debut, and soon added a record contract with CBS Masterworks. Since then, Licad has performed with many of the world's leading conductors, and has recorded two best-selling albums (the first with Claudio Abbado and the Chicago Symphony Orchestra, the second with Previn and the London Philharmonic).

CERTAINLY, LICAD'S GOOD looks haven't hurt her career. (On both album covers, she's smiling dreamily at the camera.) But there's no denying her abilities. Critics have praised her "staggering" technique and the "warmth" of her playing. "Licad at 21 has become, almost out of nowhere, one of the major pianists of the day," wrote Robert C. March, music critic of the Chicago *Sun-Times*. "She is a mature artist with the sensitivity, the taste and the interpretive skills that normally are produced by years before the public." The Washington *Post* called the young pianist a "master already arrived," and the New York *Times* recognized her "fragile grace and fiery power."

"Cecile has a rare talent," says pianist Rudolf Serkin, who was Licad's teacher and mentor. "She has a wonderful technique, but it's more than that. Her per-

"I want to be married, and have kids, and be one of the greatest pianists of all time."

©Magnum

PHOTOGRAPH BY STEVE McCURRY

SPLIT PERSONALITY: *"When she plays, Cecile blossoms into this mature woman who seems to have experienced so many emotions," says her friend Ken Noda. "But in real life, she's just a little girl."*

sonality shines through everything she plays." Seymour Lipkin, who taught Licad at the Curtis Institute of Music in Philadelphia, agrees. "Music is her world," he says. "She *lives* at the piano."

At 24, Licad is in an enviable spot. She's a success in an extraordinarily competitive field and, unlike most young pianists, didn't have to enter grueling music competitions, a method of selecting talent that has its detractors. Critics say it produces hard-boiled musicians with little imagination. There have been other musicians who, like Licad, started out strong but eventually buckled under the rigors of concertizing.

"A musician's development is very complicated," says Douglas Sheldon, who manages Licad. "Just because somebody wins a medal doesn't mean they have it made. The competition is only the springboard. Unfortunately, the musician has 1,001 more complicated dives to do." But will Licad be able to reach the level of such established masters as Vladimir Ashkenazy, Maurizio Pollini, and Alfred Brendel? Will she have the staying power of the younger talents—people like Murray Perahia, Peter Serkin, and Ivo Pogorelich?

"Only time will tell," says Lipkin. "Where will Cecile Licad be in ten, fifteen years? That's the proof of the pudding." Christine Reed, vice-president of artists and repertoire at CBS Masterworks, agrees. "Cecile is already a star," she says. "The question is, Will she become a great musician?"

So far, Licad has shown considerable talent and enormous discipline. But now she faces an even bigger challenge. Like many young artists, Licad has sacrificed her social development for the sake of her art. Though critics have praised her musical maturity, Licad is almost touchingly naïve. "In many ways, Cecile has a split personality," says Ken Noda, a 22-year-old concert pianist and Licad's best friend. "When she plays, she blossoms into this mature woman who seems to have experienced so many emotions. But in real life, she's just a little girl."

Licad is trying hard to change that. "My whole life, all I ever did was practice," she says. "Now I want to communicate beyond the piano." At the moment, however, she doesn't quite know where to begin. She thinks having a boyfriend would help. "Where do you find them?" she wonders. Eventually, she'd also like to get married and have a family.

But can a concert pianist have it all? "It's difficult," says Douglas Sheldon, Licad's manager at Columbia Artists, which handles a number of top classical performers. "For many prodigies, their career goes right down the tubes when they try to exist beyond the keyboard. Cecile grew out of a life where everybody took care of her. She had her mother, her teachers. Once an artist steps into the real world, it can be extremely traumatic. But if anyone can do it, Cecile can. She's a real fighter."

IT'S 26 HOURS BEFORE THE CARNEGIE Hall concert, and Licad is locked out of her Upper West Side apartment. "Where's my mother?" she cries. "She's supposed to be here." She presses the buzzer, and when that doesn't work, she pounds the door. After about five minutes, she gives up. "I told her not to lock the front lock," she says. "Only *she's* got the key."

Licad heads up Broadway in search of a place to talk. "Maybe an ice-cream parlor," she says. In front of Dunkin' Donuts, she bumps into her mother. Rosario Licad is wearing a jacket that reads CECILE—CBS MASTERWORKS. "Hey!" Cecile shouts. "You locked me out." She forgets about the ice cream, and heads back to the apartment at top speed. Her mother, who is visiting from Manila, is trailing ten yards behind. "I didn't lock you out," she says softly.

"There goes the piano girl," the doorman announces as Licad races through the lobby of her building. "Hey, nice jacket," he adds as Licad's mother runs by. When Licad reaches the apartment, she pulls out her keys. "Watch!" she tells her mother.

"It's open," her mother says. "Just turn the key to the right."

Licad turns the key to the right. The door opens. "Oh," she says. Her mother disappears into the guest bedroom, and Licad sits down on an antique rattan chair. Immediately, she jumps up again. "What's this?" she says, holding up a plastic rat. "Oh, yeah," she giggles, making room for the rat on the chair next to Paddington Bear and Merry Mouse.

Licad has lived alone in her two-bedroom apartment for the past several years; neighbors include pianists Andras Schiff and Peter Serkin, who is Licad's friend and sometime adviser. The living room is dominated by two Steinway grand pianos; the newer one is a gift from Imelda Marcos. On the wall, there's a huge portrait of Licad. It was done by a fan, although Licad doesn't know his name. "People send me things," she says. "Like this guy takes pictures of me with a telephoto lens. Creepy!"

The first thing you notice about Licad is her voice; it's remarkably deep and gruff. The second thing is her hands: Licad's slender fingers seem to extend forever. The tips, however, are fat and stumpy, as though they've spent years standing *en pointe* in ballet shoes. Licad is wearing a polo shirt and blue jeans, and looks perhaps fifteen. At the moment, however, she feels "very old." The day before, she turned 24. "Birthdays are so depressing," she says.

"Cecile is used to being a prodigy," Rosario Licad explains. "But you can't be a prodigy at 24. I think that worries her."

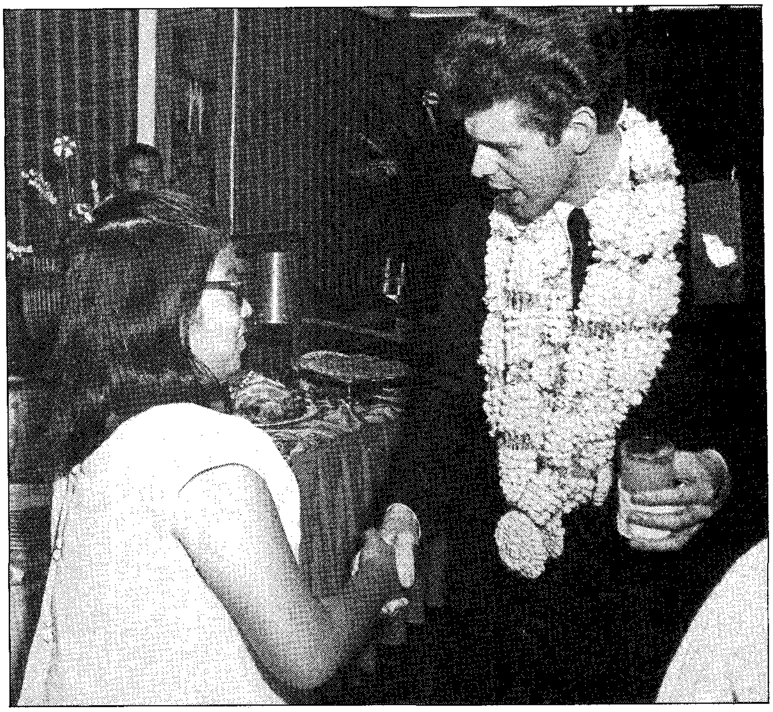
"For a concert pianist, the early twenties are the most difficult hump," explains Noda, who composed an opera when he was ten. "You aren't a child, and you have to be accepted as an adult. There's a growing self-awareness. When you're young, you perform with great conductors and don't think much about it. But when you're older, you worry about living up to the responsibilities of playing Beethoven or Chopin."

But Licad says she doesn't worry. Even if she did, she probably wouldn't talk about it. Though she's struggling to become more social, she is still extremely shy. She hasn't done much reading, and knows almost nothing about the composers whose work she interprets. Yet she doesn't seem to be intimidated by anyone, even the world's major conductors. Christine Reed recalls an incident when Licad was recording her debut album with Abbado. "He was telling her to make certain technical changes," Reed says, "and Licad nodded her head, making sure she was polite in front of the orchestra. Afterward, she went up to him and basically said, 'No way.' "

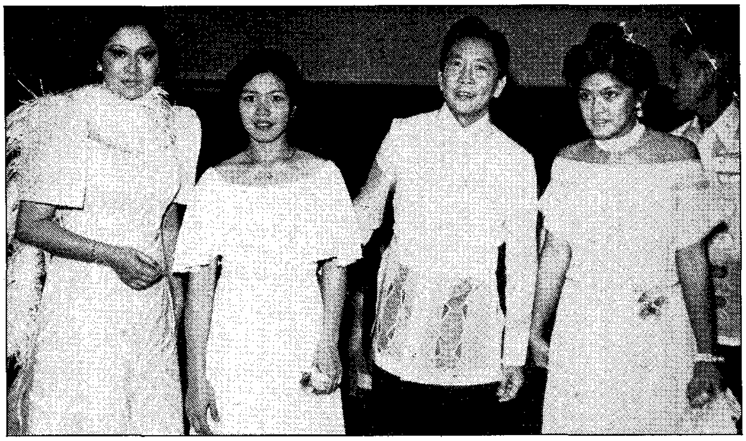
"I'm always open to ideas," Licad says. "Before a concert, I'll listen to the conductor. But during a concert, I listen to me. You have to be true to your feelings. What else have you got?"

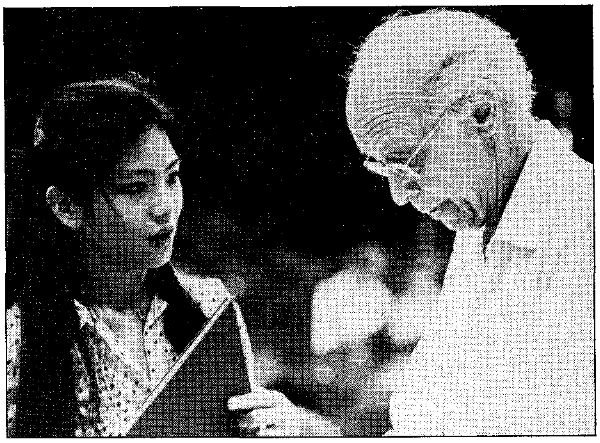
SHE WAS BORN IN MANILA AND named after Saint Cecilia, the patron saint of music. Her mother gave private piano lessons, and her father was a surgeon. Licad has three brothers, who still live in the Philippines.

Even as a baby, she was attracted to the piano. "Cecile used to watch me teach," Rosario Licad says, "and then try to imitate my students. It was her little game. But unlike a lot of kids, she didn't pick out



THE PRODIGY: *Playing the piano at age seven (above); meeting former Leventritt winner Van Cliburn at twelve (right); with patrons Imelda and Ferdinand Marcos in 1976 (below); and with teacher and mentor Rudolph Serkin in 1981.*





the notes with her index finger. At the age of one, she was using her whole hand.

"When Cecile was about three," she says, "my husband thought it would be a good idea if I taught the older boys how to play. Cecile quietly sat in the corner and watched. Six months later, they still didn't know how to read music. But Cecile did." Cecile doesn't remember much about those days, except that playing the piano was natural. "It was like eating or sleeping," she says. "I thought everybody did it."

At first, Rosario ignored her daughter's interest in music. "I was busy with my own career," she says. "But Cecile forced me into it. She'd toddle over with a piece of sheet music in her hand and point to notes she didn't understand. Sometimes I'd try to shoo her away. But Cecile was so strong-willed. Eventually, she was grabbing anything she could get her hands on—Bach, Bartók, Schumann, Chopin. Once I recognized her talent, it suddenly became a great responsibility. What was I going to do with this child?"

At five, Licad began studying with a teacher from Manila's University of the East, and played with the student orchestra. The musicians were in their late teens and, according to Licad, treated her like "their baby." Photographs show a tiny girl with a ponytail and lacy ankle socks sitting at a huge grand piano.

As a gifted child, Licad felt isolated from other students in her Catholic grade school. "I wasn't a regular kid," she says a bit sadly. "I never went to birthday parties or talked on the telephone. Sometimes I'd look out the window and watch the other kids playing. But I didn't feel right about joining them. It wasn't where I belonged."

By the time Licad was eight, she was rapidly outgrowing her teacher and needed more specialized instruction. "We knew that Curtis offered a full scholarship," says Rosario, "and we couldn't afford to let her study in the United States without financial aid." Also, Rudolf Serkin was teaching there, and he was Licad's favorite pianist. She submitted an audition tape, but the school felt she was too young and suggested she wait a few more years. By 1973, however, martial law was declared in the Philippines, and no one was allowed to leave the country. "We were crushed," says Rosario. "As middle-class people, we didn't have connections."

By then, Curtis no longer listened to audition tapes, so Cecile and her mother would have to take a twenty-hour plane ride to Philadelphia. If Cecile was accepted, Rosario would move to the United States with her and leave the rest of the family behind. Luckily, Imelda Marcos intervened and allowed them to leave the country.

Seymour Lipkin remembers the audition: "Mr. Serkin only had time to hear the most gifted candidates," he says, "so I was listening to the preliminary rounds. Suddenly, there was this little eleven-year-old who played a Chopin étude with remarkable aplomb. The minute I heard her, I knew she was exceptional. But my first instinct was to say no."

Lipkin had been a piano prodigy himself and was aware of the drawbacks. He had gone to Curtis at ten, and remembers

THE NATURAL: *"One day, Cecile came home with a $2,000 check," says her mother. "I asked, 'How did you get that?' Cecile wasn't sure. 'I think they gave me an award or something,' she said."*

what it was like to compete with students five to ten years older. "It was awful," he says. "But in Cecile's case, there was an added strain. This little girl was going to be away from her country. Her family was splitting up. How could you ask someone to go through such a wrenching experience?

"But, of course," he adds, "there was no other choice. A girl with a major gift just can't sit at home. Besides, someone like Cecile will always be in a bind. When you're that talented, you're basically in a lonely spot." Lipkin told Serkin, "I think we have someone special here."

Later, on a trip to the United States, Marcos met Van Cliburn and invited him to hear some of Manila's young pianists. When Marcos returned home, Licad was again brought to her attention. "When I met her," Licad says, "she asked me to play for Van Cliburn. Then she picked up the phone, put the receiver near the piano, and said, 'Go ahead.' "

Marcos named Licad First Piano Scholar of the Philippines Young Artists Foundation. More important, she told Licad's parents that she would fund their daughter's education at Curtis.

WITH ZUBIN MEHTA: *No fear of major conductors.*

IN EARLY FALL 1973, Cecile and Rosario left Manila. "It was so sad," Cecile says, her eyes watering. A second later, she's composed. Licad doesn't like to show her emotions, but the subject of her family is a painful one. She never really got to know her father and misses her three brothers. It's also been hard for Rosario. "I had to make a choice," she explains. "Now my sons are saying, 'Why didn't you spend time with us? Maybe we could have become concert pianists, too.' "

In Philadelphia, Licad and her mother lived in a one-room apartment. "The piano took up most of the space," Licad says. "We had no kitchen and had to eat on the bed, with our food on trays." Every night, she and Rosario watched old movies on TV, and Licad still brightens at the mention of her all-time favorite star—Gary Cooper. "I would like to meet a guy like him," she says.

As Lipkin predicted, Licad's first years at Curtis were difficult. "I was scared of my teachers, and I only had one friend," she says. So she practiced endlessly, watched TV, and ate. "I was big on pizza and rice," she explains. After a year at Curtis, the petite Licad had ballooned to 160 pounds.

Licad stayed at Curtis for five years, studying with Serkin, Lipkin, and Mieczyslaw Horszowski. "I never felt I really taught Cecile," Lipkin says. "It was more like guiding her. She always had her own way." While at Curtis, she won the Paul Mellon Award for most outstanding student. "One day, Cecile came home with a $2,000 check," says her mother. "I asked, 'How did you get that?' Cecile wasn't sure. 'I think they gave me an award or something,' she said."

In 1977, she left Curtis to attend Serkin's newly formed Institute for Young Performing Musicians in Guilford, Vermont. There was only one other student—he was 24—and they lived together with a housemother who cooked all their meals. Rosario stayed in Philadelphia. "I wanted her near," says Licad. "But not too near."

Even though she was isolated, Licad looks back fondly on that three-year period. "It was a challenge," she says. "We had no set lesson time, and Mr. Serkin would just call and say, 'Are you ready?' Since we never knew when he was going to call, we always had to be prepared. In those days, I spent at least seven hours a day at the piano."

"Cecile worked very hard," Serkin says. "Almost too hard. Often I'd have to tell her to stop. She was so concentrated on her music that we were afraid she might not have the time, or the energy, for anything else. For her, there was nothing but the piano."

And her secondhand Toyota Corolla, which she bought the minute she got her driver's license. "It was one of the biggest events of my life," she says. "For the first time, I felt free and independent." Of course, she still had her mother telephone from Philadelphia to wake her up whenever she had morning appointments. "What if I didn't wake up on time?" Licad asks. And she rarely bothered with such mundane problems as making sure she had money with her. "When it comes to anything but music, I space out," she says. "But at least I've solved the money problem. Now I've got credit cards."

At sixteen, Licad became a "Leventritt artist" and began appearing as a soloist under the auspices of the Leventritt Foundation. Begun 30 years ago by Rosalie Leventritt, it is now administered by her grandson Edgar R. Berner. Unlike most competitions that grant a medal based on one event, the Leventritt relies on a panel of judges who observe talented young musicians for several years. Licad auditioned for a number of conductors, including Zubin Mehta, Claudio Abbado, and Lorin Maazel, as well as musicians such as Isaac Stern and Nathan Milstein.

Licad says she wasn't aware of the contest rules. "I didn't know I was auditioning for a prize," she says. "They asked me to play, so I played." Licad shrugs and lights a cigarette. "One day, [Leventritt administrator] Ted Berner asked me to breakfast," she explains. "He told me, 'Well, you may win the gold.' I said to myself, 'What gold?' " Licad still had to play for Zubin Mehta and Seiji Ozawa. "When I auditioned for Ozawa, I was pretty scared," she says. "But the minute I finished, he said, 'Okay, so when are you going to play with us?' "

Licad made her professional debut that summer with Ozawa and the Boston Symphony at the Tanglewood Festival. Six months later, Berner told Licad the award was official. "The whole thing was very informal," she says. "It wasn't like the Olympics."

A LIFE APART: *Licad studies a piece for at least four months before performing it.*

THE AWARD PRESENTATION was the last thing that was low-key. "Cecile's career blew open like a huge mushroom cloud," says Douglas Sheldon. "Suddenly, there was a big demand for engagements, and all of them carried international prestige. Most young artists come along more slowly. They do a lot of small-town engagements and have several years to perfect their repertoire. But Cecile's career went international overnight, and immediately she was placed on the firing line."

During the 1981–82 season, Licad performed with the New York Philharmonic and Zubin Mehta, the Chicago Symphony Orchestra and Sir Georg Solti, the London Symphony and Claudio Abbado, the National Symphony and Mstislav Rostropovich, the Pittsburgh Symphony and André Previn, the Royal Philharmonic and Charles Dutoit, and the Minnesota Orchestra and Neville Marriner. In all, Licad played over 60 concerts and recitals. "I was ready for it," she says. "You can't sit at the piano and just practice forever."

As part of her repertoire, she played Rachmaninoff's Concerto No. 2, which she recorded two years later with Claudio Abbado. One of the most popular of Rachmaninoff's war-horse concertos, the work is heavy and masculine and hardly seemed a vehicle for someone like Licad: Yet the young pianist, who enjoys playing sweeping, romantic works, interpreted the concerto with compelling enthusiasm. Audiences gave her standing ovations, and the recording, which also contains *Rhapsody on a Theme of Paganini,* remained on the *Billboard* best-seller chart for eighteen weeks.

Things did not go as smoothly during the 1982–83 season. Though Licad continued to get mostly excellent reviews, friends say she was emotionally drained. "It was a very bad year for Cecile," Noda says. "She missed her family very much, and she used to cry a lot. 'I want to go home,' she'd tell me. But she was always having to perform somewhere and be at her best."

"When Cecile began her career," says Reed, "she thought it was just about the piano. I don't think she realized how demanding it would be. There were a lot of expectations placed on her. Success happened very early and very fast. Her schedule was packed, and she had no time off. Sometimes she'd break down in tears before the concerts, and a few had to be canceled."

"It wasn't *that* bad," says Licad indignantly. "The first year was easier because I knew the people loved me. I had just won the award. By the second year, I started to put a lot of pressure on myself. I always felt I could do more."

"Cecile is never satisfied with her own standards," says Sheldon. "She is always seeking to change things, to find a new level, a new maturity. She's a perfectionist, and that's a bit of a curse."

Now, in her fourth season, Licad is seizing control of her career. She is making fewer concert appearances and is arranging her travel schedule so she has more time in New York to learn new repertoire. Two years ago, she recorded a Saint-Saëns piano concerto and Chopin's Piano Concerto No. 2 with André Previn and the London Philharmonic. Like the album with Claudio Abbado, it was both a commercial and a critical success. As a result, Licad felt pressured to follow it up with a third release, and CBS was talking about another album with Abbado. But now Licad has put her recording career on hold. "Between the record company and my management, you could go crazy," she says. "Sometimes I just want to tell everybody, 'Please, leave me alone. I'm trying my best, but I'm only 24. Be patient with me.' "

LICAD IS NOW LEARNING TO BE patient with herself. "Before, I used to force myself to practice," she says. "I'd sit there for seven hours, like a machine. I'd feel guilty if I took a ten-minute walk. Sometimes I wouldn't even be thinking about the music." Now she practices about four hours a day. "I'm happier," she says, "and you can hear it in the music." She's also more relaxed about learning new pieces. Before, she'd "cram," and try to master them as fast as possible. Now she studies a piece for at least four months before performing it. During that time, she won't listen to any recordings of the work; Licad wants her interpretation to be "fresh" and "hon-

Photograph by Steve McCurry/Magnum.

THE CREATIVE PROCESS: *"I'm not a scientist examining a microbe," says Licad. "I want to feel the music, not look at it." To her, pieces "breathe." "There's a rhythm inside a rhythm," she says.*

est." Initially, she reads a piece straight through, without stopping to correct mistakes. "At this point, I'm just looking to have fun," she says.

Slowly, over a period of weeks and months, the piece will begin to take shape. Throughout this process, Licad struggles to find her own personality within the framework of the music. Her approach is instinctual, not analytical. "I'm not a scientist examining a microbe," she says. "I want to *feel* the music, not look at it." And yet Licad talks about music almost as if it were a living thing. To her, pieces "breathe." "There's a rhythm inside the rhythm," she says.

Even after Licad has spent several months studying a piece, she still allows room for growth. "All great works keep on changing," she says. "The more you play them, they become different. You can't get nervous about it. You sort of have to grow with them. But in the end, you can only prepare so much. You just have to let go and play the music."

Though Licad is struggling to balance the various parts of her life, she's faced with certain restrictions. She hates traveling, but there's not much she can do about it. "The life of a concert musician," says Sheldon, "is just bloody lonely." As long as Licad continues to perform, she will have to endure long plane flights and a lot of boring evenings in her hotel room. She also has to put up with what Noda calls "the coat carriers"—classical-music groupies who are attracted by her fame and beauty. "Usually they're middle-aged men who follow her around like puppies," he explains. "We laugh about it, but for Cecile, it's a problem. She needs a strong, independent man, but if he's that strong, he won't travel with her. And if he won't travel with her, when is she going to see him?"

"Sometimes I think about my life," Licad says, "and I get very despairing. When no one's around, I cry in my room. But then I think about the piano, and I feel very lucky. Where else could I find such a loyal friend?"

At the acoustic rehearsal before the Carnegie Hall concert, Licad walks onstage to greet conductor Andrew Davis. As she does before every major performance, Licad has spent the day "being quiet by myself." In this case, she watched soap operas and talked on the telephone.

"I get very tense," she says, "and I'll pick a fight with anybody. I need the isolation."

Although Licad played Beethoven's Piano Concerto No. 3 with the Toronto Symphony two weeks before, she wants to go over several sections with the orchestra. To her annoyance, she gets only ten minutes of rehearsal. Later, she admits this made her more "scared" than usual.

At 7:45, she heads to her dressing room to change into the beige satin gown. Imelda Marcos provides Licad with most of her concert dresses, and she's got a closetful of them. As always, she pins a lucky charm on the gown. She has several, although her favorite is a medal that was given to her by an Italian cardinal. "I think there's a picture of a saint on it," she says. Though she was raised a Roman Catholic, Licad says she isn't formally religious. Before a concert, however, she repeats several childhood prayers to herself. Sometimes, when she's onstage, Licad gets a "spiritual feeling." "It's like somebody more powerful than me is guiding my fingers," she says.

After Davis finishes conducting Schubert's Third, it's Licad's turn to come onstage. Dressed in the girlish gown, her straight black hair fastened on one side with a barrette, she looks like a Junior Miss contestant about to play a Marvin Hamlisch medley. But this is an illusion, dispelled the minute she sits at the piano and her long, powerful fingers hit the keys. Suddenly, this shy, inexperienced young woman projects enormous confidence and inner strength. For the next 30 minutes, she is clearly at home.

The spell is broken the minute she gets up from the piano. As the audience loudly applauds, Licad turns back into the young girl. She awkwardly accepts a bouquet and gets off the stage as quickly as possible. "She hates compliments," her close friend Margaret Selby later explains. "Cecile doesn't want to be singled out from the rest of the orchestra. She'd prefer to play the piano and then vanish."

Backstage, she sits on the couch with Noda and discusses her performance. Right now, she's in what she calls a "postconcert trance" and won't be able to judge her playing for at least several hours. "Last night I had a horrible dream," she tells him. "I walked onstage and people were laughing at me."

"The audience was with you," he says reassuringly. "You were good. They'll always be with you."

"Will they?" she asks.

Several weeks later, Licad and Noda are sitting at Contrapunto, an Italian restaurant across from Bloomingdale's. Licad has just returned from her Australian tour and a trip to Rome, where she played at a luncheon given by Imelda Marcos. As one of the Philippines' brightest stars, Licad has certain "obligations," and every summer she goes back to Manila to see her family and give a few concerts.

After her stay in the Philippines, Licad will travel to Japan on the first leg of a worldwide concert tour. During the next nine months, she will give 60 performances in 40 cities; on October 3, Licad will be back in New York to play at the Lockenhaus Chamber Music Festival at the Metropolitan Museum. Licad's concert fee is $6,000, although the figure can vary, depending on the number of performances per city. "Sometimes I'll play three nights in one place, and then I won't get as much," Licad says.

By most standards, Licad's income is high, but her manager's commission is 20 percent, and she is responsible for her travel expenses. "If you want to be rich," Licad says, "there are easier ways." She also admits she's a bit of a spendthrift. "When Ken and I get depressed," she says, "we like to eat. And when we eat, we always go to good restaurants."

Tonight, she and Noda are "depressed" about the recent Van Cliburn competition. "The playing was so automatic," Noda explains. "Like they had no souls." They both start to giggle. "I feel like we're out with our nanny and we have to behave," Noda says.

"Actually, we're trying to expand ourselves," he announces. "I spent the afternoon at the library reading two books."

"What were they?" asks Licad, who spent the day watching soap operas.

"The biographies of Elizabeth Taylor and Anne Baxter," he says.

Licad rolls her eyes up in her head. "You are *so* retarded," she says.

Over coffee, they discuss the problems related to a concert career. "I think it's very difficult for a concert musician to have a relationship," Noda says. "All your emotional energy goes into the piano. There's nothing left over."

"I think you can do everything," Licad says. "I want to be married, and have kids, and be one of the great pianists of all time."

"Will that be all?" the waiter asks, clearing away the dishes. "Yeah," says Licad. "For now." ■

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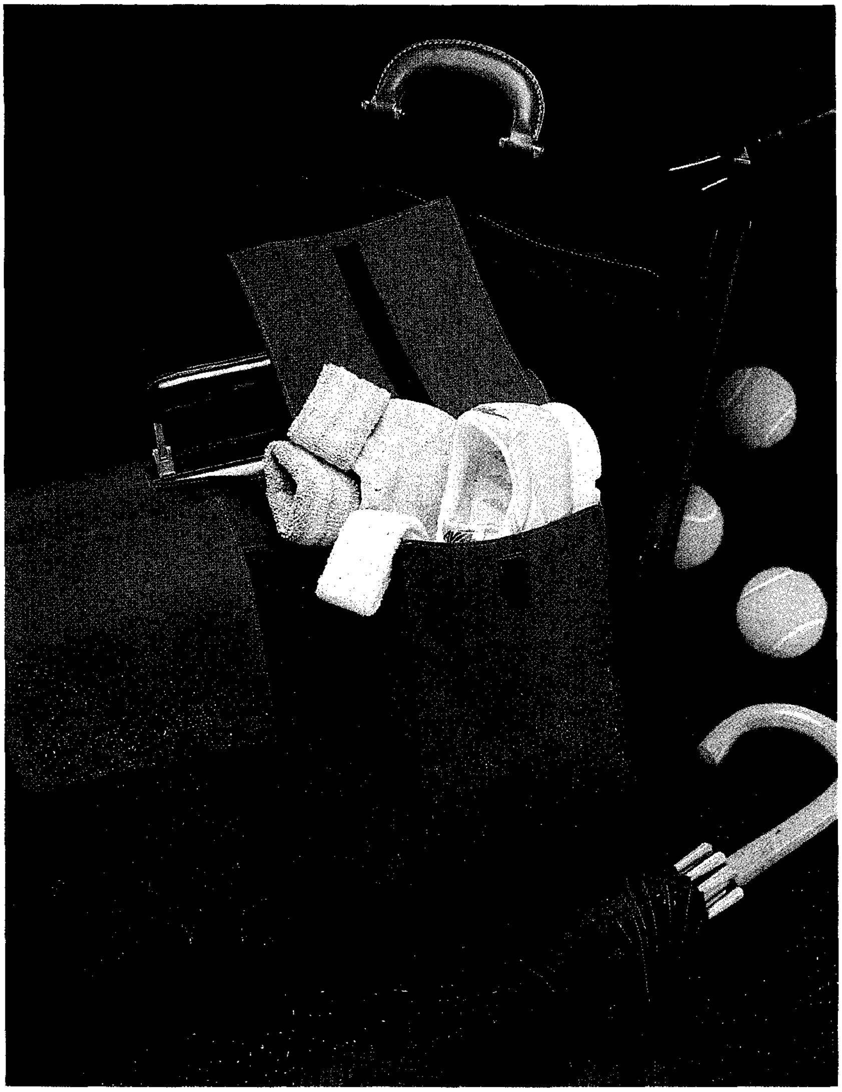

The Great Call of China

Instead of carting off a matchbook—or a surreptitiously pocketed ashtray—to commemorate a fantastic meal, why not take it *all*. At Sandro's, you can. Tony May, owner of the restaurant (lauded by our own Gael Greene as "highly original," and praised by others for its rustic tableware), came up with the idea of take-out Italian table settings. Everything—from the earthenware pasta bowls, ten-inch dinner plates, mugs, and espresso cups ($5 to $18) to the chunky stainless-steel flatware ($15 to $30 for six pieces) to the grappa glasses ($8) to the gaily stoppered oil and vinegar cruets ($18 to $32.50)—is for sale at the front desk.

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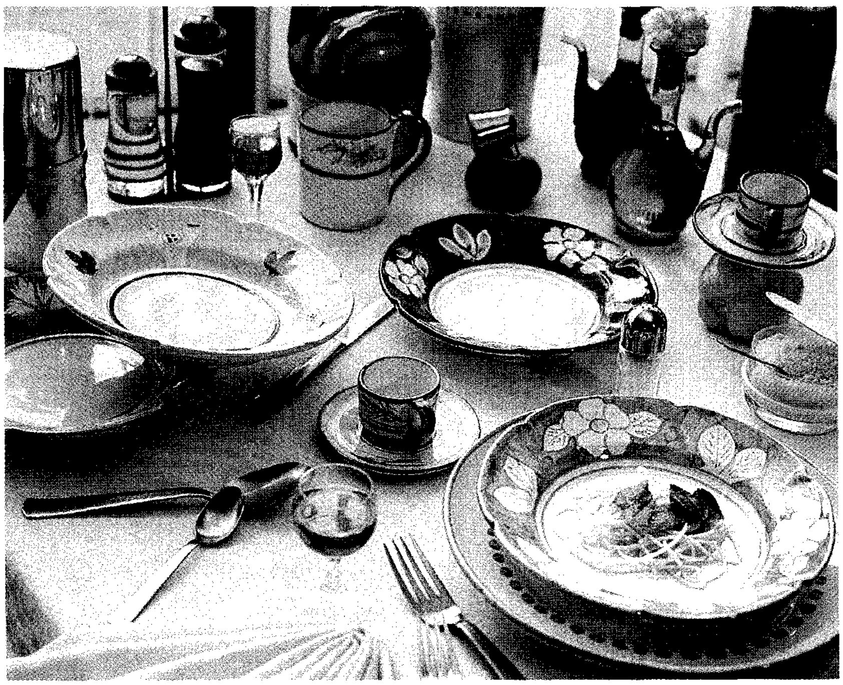

Toted With Pleasure

Seeing all those men and women in their proper business suits with New Balances on their feet and a grocery bag in hand (for their proper business shoes) was too much for Pamela Miller. A recent M.B.A. with an entrepreneurial bent, Miller came up with a clever solution: the straddle bag. She designed a version with two adjustable pockets for shoes on one side and a flat pocket for the morning paper on the other ($28), as well as a sport bag with a roomy zippered pouch for sweaty tennis togs and a flat one for a racquet ($32). Both bags are of water-repellent Cordura nylon and come in these businesslike colors, plus executive navy and gray. And both simply slip over any standard briefcase, hard or soft. Adjustable Velcro straps hold them securely in place (allow four to six weeks for delivery).

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Photographs: top, Deborah Denker (briefcases from T. Anthony; sports accessories from Paragon Sporting Goods; umbrella from Wolfman-Gold & Good Company); bottom, Just Loomis.

Three for All

For those August days when anything you put on is too much, try slipping into these tissue-thin sweats by Russell Athletic. Barely-there gym shorts and sweatpants ($7.95 and $14.95) and T-shirt, tank, and scrimmage tops ($6.95 to $8.95) come in eight colors. . . . If you're fed up with that *thing* you use as a ladder—phone books piled high on the kitchen chair—but don't have room for a conventional one, then consider these sturdy metal folding ladders. They're 57 inches tall, but for storage shrink from 17½ inches across to a mere 4 ($79.99). . . . Remember dictionary? That old game where you tried to fool your friends with plausible-sounding (but invented) definitions for obscure words. With *Hobble-de-hoy!* (Elizabeth Seymour's new version), there's no need to lug around the *Oxford English Dictionary* to locate extraordinary words. Seymour's slender volume supplies 1,001 fantastic words (and definitions) from "absquatulate" to "zamzummin" ($16.45).

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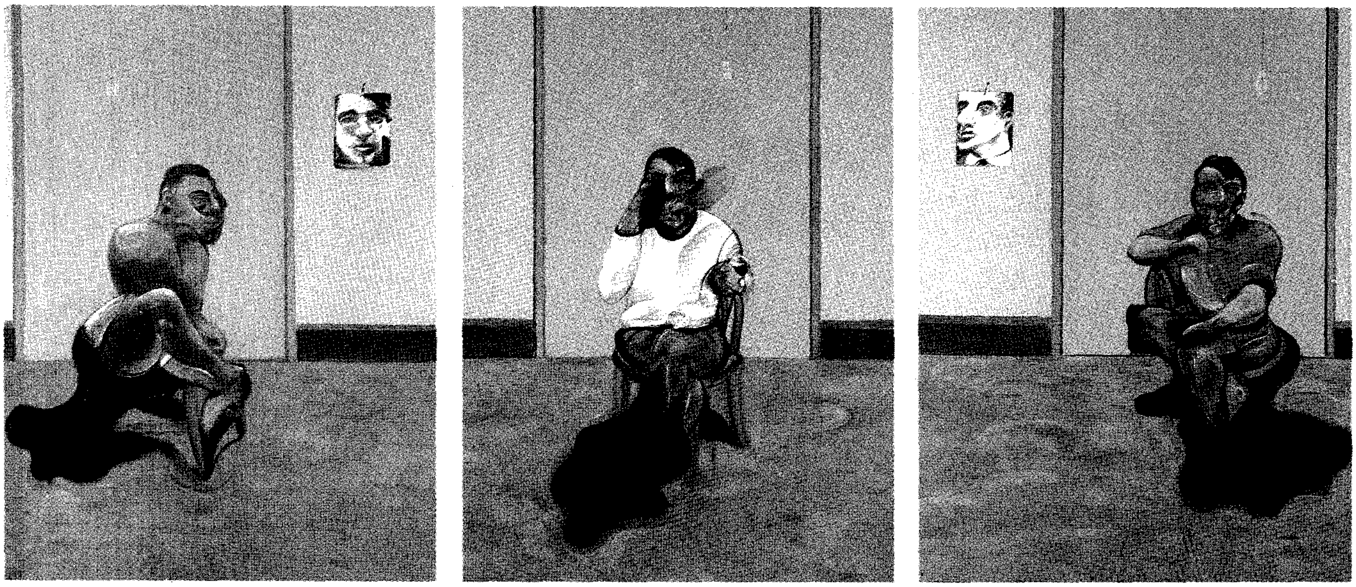
Photograph by Daniel Kron (models left to right: Heather Kampf, Kasey Cain, and Jonna Semke of Elite New Faces; hair and makeup: Tim Montgomery of Le Rep).

Art/Kay Larson

TEDIOUS TORTURE

"...The truth in Francis Bacon's case is the Boschian torment of desire fulfilled but in the greater sense unfulfillable..."



BONDAGE TO FLESH: *Bacon's* Three Portraits, *at London's Tate Gallery.*

LONDON

THE **Francis Bacon** RETROSPECTIVE AT the Tate Gallery neither nudges one's opinion about Bacon nor casts any new light on his patented brand of darkness. In other words, it fails to do what a great retrospective should do. But the English apparently don't agree: The Tate's director, Alan Bowness, has written that Bacon is the "greatest living painter," a judgment of such curious absolutism—greatest under what conditions, and for whom?—that it forcibly provokes reflections about cultural relativism.

Why should revisions be necessary about Bacon? He has had one of the stablest careers imaginable. His gargoylishly contorted figures, writhing in a cinematic anguish, established early on his claim for the vulnerability of flesh. Bacon's vision has remained virtually unaltered since the earliest painting here, a 1944 triptych of three screaming, gape-jawed creatures, one of them seemingly straight from the lexicon of Hieronymus Bosch. Since then, Bacon has been relentless in supplying his audiences with a familiar claustrophobic rage, a thralldom to flesh and its discontents.

But the greatest living *painter?* On the contrary, the show demonstrates that, as a *painter,* Bacon is rather thin. The famous distortions of the human form—the smeared jaws, the mandible-like proboscidean noses, the gaping canine teeth—are not a picture of the structure of things, but Pavlovian keys to emotion. When you see enough of them in sequence, as you do here, their pretentions to abstraction disappear. They keep aloof from such twentieth-century traditions as Cubism, except via the kind of cultural diffusion that could anoint Hitchcock a Surrealist. For one thing, the distortions never evolve. Though Bacon's gift for improvisation helps disguise the fact, he is a painter of monotonous regularity.

Apparently, he prefers to think of himself as a realist, an appellation that suddenly makes sense. Realism uses the medium of paint to project what the artist feels is the literal truth about a subject. The truth in Bacon's case is his bondage to male flesh—the Boschian torment of desire fulfilled but in the greater sense unfulfillable. Paint is just a vehicle for impacted sensation. Bacon's point of view is actually much more sympathetic to photography, which can count on the literal truth of the subject in front of the camera lens. These squashed and drawn-out faces, you realize, are not dissected in any sense Picasso would have recognized: They are blurred as though the camera had been set on a slow exposure. Their "abstractness," in other words, is not structural; it's flattened and "cool," like a movie still. Hence your persistent feeling that you have wandered into the shooting of a *film noir,* where all details, from the cut of Humphrey Bogart's lapels to the brand of cigarettes he smokes, are calculated to generate a mood of pleasurable, sophisticated decay.

Bacon is not a great painter—he doesn't care that much about painting itself, he cares about the emotion he can wring out of it—but you could argue to some effect that he is a great illustrator. His pictures are set in a flat, uniformly colored, pseudo-architectural space defined by a line or two to indicate floors and walls, or sometimes by the curve of a circus ring. This schematic interior space is often penetrated by windows or doors and littered with props—glaring light bulbs, toilets, bare mattresses, and sometimes movie cameras—to reinforce the oppressive self-involvement. By simplifying and encoding the backdrop, Bacon avoids having to work over the area around the figure. The frame of the canvas itself thus becomes the equivalent of a celluloid border in a filmstrip, or the drawn edge of a cartoon, a comparison Bacon reinforces by arranging his canvases, usually, in sequences of three.

Within this comic-filmstrip setting, Bacon can burrow into his theme. That, fortunately for him, is infinitely expandable. Thwarted desire is the century's great leitmotiv. T. S. Eliot and Sartre are two writers seized upon in the catalogue to help explain Bacon's anguish. But even to the most ordinary mind, the vulnerability of desire in the atomic era is clear enough. The twentieth century realizes, painfully, that it has in self-defense elevated the pleasure principle to an unsteady height. Enter Bacon, who doesn't need to be Picasso (perhaps couldn't be Picasso) in order to get this queasy message across.

There is room for great illustrators, but they should not be confused with great painters. Though Picasso, late in life, worked and reworked his themes with an obsessiveness even more intense than Bacon's, he remained a painter first. In the best painting—even in the worst painting, as long as it's genuinely visual—there are always elements that cannot be reduced to interpretation. That's what makes the visual object so obstinately, ontologically fascinating—so ultimately unreachable except through the visual sense by which it was created.

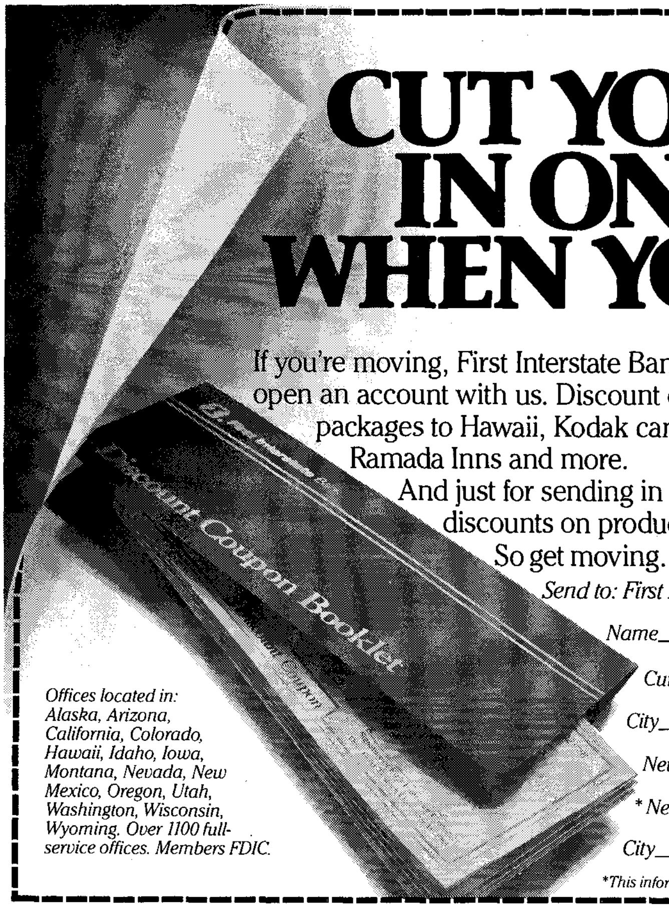
To say that Bacon is a "literary" artist means that the non-visual part of his work remains uppermost. He wants to capture sensation, and he will use whatever means necessary—including willful repetition—to do so. To call Bacon the greatest living artist, then, implies a point of view about the meaning and purpose of art—about the priority of verbal over visual knowledge. In England, this argument dates at least as far back as the beginning of this century, when the critic Roger Fry attempted—amid a storm of protest—to introduce the Post-Impressionists into an art world that was dominated by academic realists. Some years ago, David Hockney raised a fuss, claiming that the Tate was showing too much abstract art and not enough of the figurative type he admires. The debate is by no means settled. (Millbank SW 1; through August 18.)

THE ARGUMENT COMES INTO FOCUS OVER the other big event of the London season, the opening of the **Saatchi Collection** in St. John's Wood. Charles Saatchi is cofounder of one of the world's largest advertising agencies; he and his wife, Doris, have been collecting for about fifteen years. The politics of their entry into the art world have long fascinated insiders: Saatchi is a collector and promoter of artists like Julian Schnabel, and was, until recently, a Patron of New Art at the Tate.

Politics aside, the Saatchi museum is an important contribution, a hushed, white-walled, elegant space filled (for this opening show) with works by four American artists who haven't been seen to such advantage in a long time. Cy Twombly and Brice Marden occupy the two lesser rooms; the two bigger ones are filled with what amounts to a fine retrospective of the better side of Andy Warhol and Donald Judd.

There is at the moment no American museum where this minimalist American viewpoint can be so well appreciated. In proximity, Warhol and Judd pick up and reflect new aspects of each other's work. Warhol's repetitive *Marilyn's* seem soothingly minimalist. Judd's pristine aluminum boxes are touched with sensual color. In one case, a cool jade green fills the interior of several boxes stacked up the wall; in another case, the Plexiglas lining of an open metal box is such a deep shade of violet that the color seems to slip off the visible edge into pure invisible radiation.

Coming to Saatchi's museum while still steeped in Bacon, I found the contrast immensely provoking. The Americans were so very un-British. That is, they were so deliberately unliterary. All art is anchored in a place and time. To step into the Saatchi collection is to realize the value American artists assign to a kind of experience that you run up against the way you encounter a mountain range. Bacon's preference for talk may be, in part, merely a difference in cultures. Even so, the gap is enormous. (98A Boundary Road, NW 8; through September.) ■



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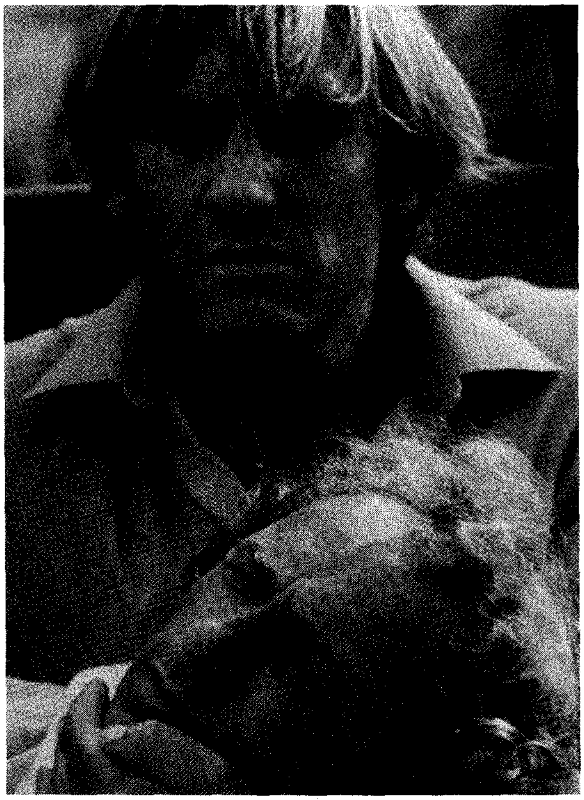
Movies/David Denby

THE LUCK OF THE FRENCH

"...*La Chèvre* evokes the mystery of ill luck as a state of grace; it's clumsily directed but has a great performance by Depardieu..."

CHRONICALLY UNLUCKY PEOPLE—THE accident-prone, the forgetful, the easy marks—have an extraordinary ability to infuriate and antagonize. Given how much they suffer, the unlucky deserve our sympathy, but much of the time they don't get it. We resent their claim on us—we suspect that the habitually unlucky bring on their own disasters. Surely the accident-prone are simply unwary; surely the man mugged twice in a week lacks the necessary New York skill of appearing purposeful and aloof.

But what if we're wrong? What if the unlucky are actually special—unfortunate not by weakness or subconscious choice but by the design of fate? What if bad luck, as folk wisdom has always insisted, is really a state of being? And if it is, then might not the unlucky be linked in some way to people with powers and dispensations—the saintly, the magical, the clairvoyant? The unlucky person might be suffering from the inadvertence of God; he could be a holy innocent. That is certainly one of the reigning assumptions of silent comedy. A hero like Buster Keaton, dogged by all of nature, and by all of man's machinery, too, manages to persevere, through sweet patience, until he attains his goal. Unless we believed, at some level, in ill luck as a state of grace, silent comedy would be impossible.



ODD COUPLE: *Depardieu (top) and Pierre Richard.*

In Francis Veber's comedy **La Chèvre,** made in 1981 but just released here, there are not one but two such ambiguously "chosen" people, and they gravitate toward each other, helplessly yet steadily—two fish of the same species in an alien sea. Marie (Corynne Charbit), an heiress who cannot look through an open window without falling out, disappears during a trip to Mexico: Shoved by a couple of purse snatchers, she falls down, gets knocked out cold on some paving stones, and is kidnapped by a suave-looking thug (the poor man doesn't know what he's in for). Back in Paris, her father, a corporation president, engages a tough private eye named Campana (Gérard Depardieu) to look for her. When Campana comes up empty and the father is about to give up in despair, a company psychologist suggests that he send one of the house accountants, Perrin (Pierre Richard), who has unfathomable, terrifying bad luck. It is the psychologist's theory that this incomparable bumbler, this doofus, will fall into the same misadventures as Marie and thus lead them, through a chain of disasters, to the missing girl. In an interview in the company boardroom, Perrin proves his fitness for the job by sitting down, after many hesitations, on the one chair with a broken leg.

Perrin sets out for Mexico with the hard-nosed Campana, who looks at his partner with disbelief and loathing. Campana believes in logic and deduction, not in luck, good or bad; he also believes in hitting people. Once he figures something out, he grabs anyone in his way by the lapels and butts him with his head, like a soccer player making a downfield pass. In many ways, *La Chèvre* is just another odd-couple comedy. What makes it unusual is that the comic hero, Perrin, the Jack Lemmon–Tony Randall figure, is not some schleppy little pet, but a genuinely dislikable man. Perrin refuses to acknowledge his bizarre condition, and he's infuriatingly self-confident—fatuously sure of himself with women, convinced of his deductive powers, his ability to solve the case. No one has told him the true reason he was hired, and he's not the type to figure it out. Pierre Richard, who has a broad, eager smile and a mass of blond hair covering his ears, violently throws his big, lanky body into every mishap; he makes Perrin an incompetent force of nature, a man with an appalling energy of ineptitude. Limbs flailing, Perrin picks fights with his betters; flashing a huge roll of cash, he thinks he's dynamite with whores. He has to be rebuffed, rescued, nursed, hospitalized. Surely he is the author of his own misfortune! Campana is positive of it, yet something gives him pause, for Perrin, like every truly unlucky person, suffers *gratuitous* misfortune. As the calamities pile up, Campana finds that he is drawn to Perrin; he begins to trust the man's bad luck as a kind of spiritual power.

Francis Veber wrote the screenplay for both *Cage aux Folles* movies as well as other farces; he also directed *Le Jouet* (*The Toy*) and, in 1983, *Les Compères,* which was the sequel to *La Chèvre* (I haven't seen it). As a director, he is methodical and uninspired. The photography of *La Chèvre* is blandly overlit in the international schlock style that most directors seem to use for comedy; the framing and editing are functional at best. The most you could say for Veber is that he lets the performers set the rhythm of the movie. Depardieu, who moves with the force of an angry locomotive, rushes through slapstick violence without looking left or right; the rest of the time, Depardieu is required to express indignation, something that few actors can do without turning into a prig. But even in this brutal straight-man role, Depardieu is a great film actor and a great film star. As he glares at Pierre Richard, his rage softening to pity, his chin juts out angrily while his eyes turn milky and confused—

a lion unaccountably seized with concern for a water buffalo.

La Chèvre is still another male love story, but the movie never turns to mush, for there is always an element of violence in the two men's relationship. Perrin's ill luck remains disruptive to the end. Insulted by Campana, he prepares to fight. Campana begs him to wait for a second and solicitously removes a rock from the ground between them; Perrin launches himself again and inevitably self-destructs, unable to cross the five feet separating him from Campana without disaster. The look on Depardieu's face at that moment is a cross between terror and love.

It's not hard to see why *La Chèvre,* as well as *Les Compères* and just about every other successful French farce of the past decade, is being remade in Hollywood now. The French, with their tradition of the well-made play, still know how to structure a farce. Those cast-iron plots may be a sign of caution and routine, but we all know that structure can't simply be ignored: Better the predictable mechanics of a *Cage aux Folles* than the amorphous drivel of a *St. Elmo's Fire.* What gets lost, however, when a movie like *Pardon Mon Affaire* is remade into *The Woman in Red* is the French toughness about character.

If *La Chèvre* had been more intricate and better timed, it might have been an eccentric classic. Perrin, failing successfully, drifts toward Marie, but the exact steps of his "pursuit" are worked out too clumsily to give complete comic satisfaction. The movie evokes the mystery of ill luck without offering any answers or even providing a consistent point of view. But at least it does evoke it, and when Marie and Perrin finally link up, Veber gives us an image of divine innocence worthy of Buster Keaton himself.

Péril IS THE KIND OF UPPER-BOURGEOIS thriller that Claude Chabrol would have done to perfection fifteen years ago. But the director of *Péril,* Michel Deville (*Dossier 51, Voyage en Douce*), doesn't have Chabrol's casually amoral sleekness; Deville is crude and literal-minded, and his attempts at erotic chic are mainly a joke. *Péril* is about a handsome young guitar teacher, David (Christophe Malavoy), who lives in a large loft with only a bed, a table, and a hi-fi for furniture and only one egg in the fridge. Diffident to the point of passivity, he has a long nose and sleepy eyes, and he dresses in sneakers and a raincoat, which he rarely removes. David is hired by a wealthy couple to teach classical guitar to their teenage daughter, and immediately mommy (Nicole Garcia) appears *chez* David. You can tell that she's up to no good, because she keeps fondling herself. There is much guitar-playing on the soundtrack and much lovemaking in the loft, though more photogenic than passionate (her legs around David's waist, head hanging to the floor, Nicole Garcia looks great naked and upside down).

David is caught, as they say, in a web of intrigue. The teenage daughter looks at him longingly; the husband, played by Michel Piccoli (who else?), glares savagely and announces that his company specializes in "measuring vibrations—any kind of vibrations"; and the next-door neighbor, a woman who is both a voyeur and an exhibitionist, and who may or may not be photographing the adulterous couple through the window, drops cryptic remarks and pretends to require a cane. A hired killer (Richard Bohringer) shows up—the kind of French movie assassin who dresses beautifully, loves good wines, and speaks in that clipped, guttural style that guarantees authenticity and existential despair. It would be pleasant to report that Deville juggles all these elements with some degree of finesse, but I'm afraid the movie, despite a variety of curiously lewd divertissements, is almost altogether silly. In the end, everything in the puzzle makes a kind of sense, but you can't help wishing that Godard had taken over, pulled the pieces apart, and reassembled them as farce. ■

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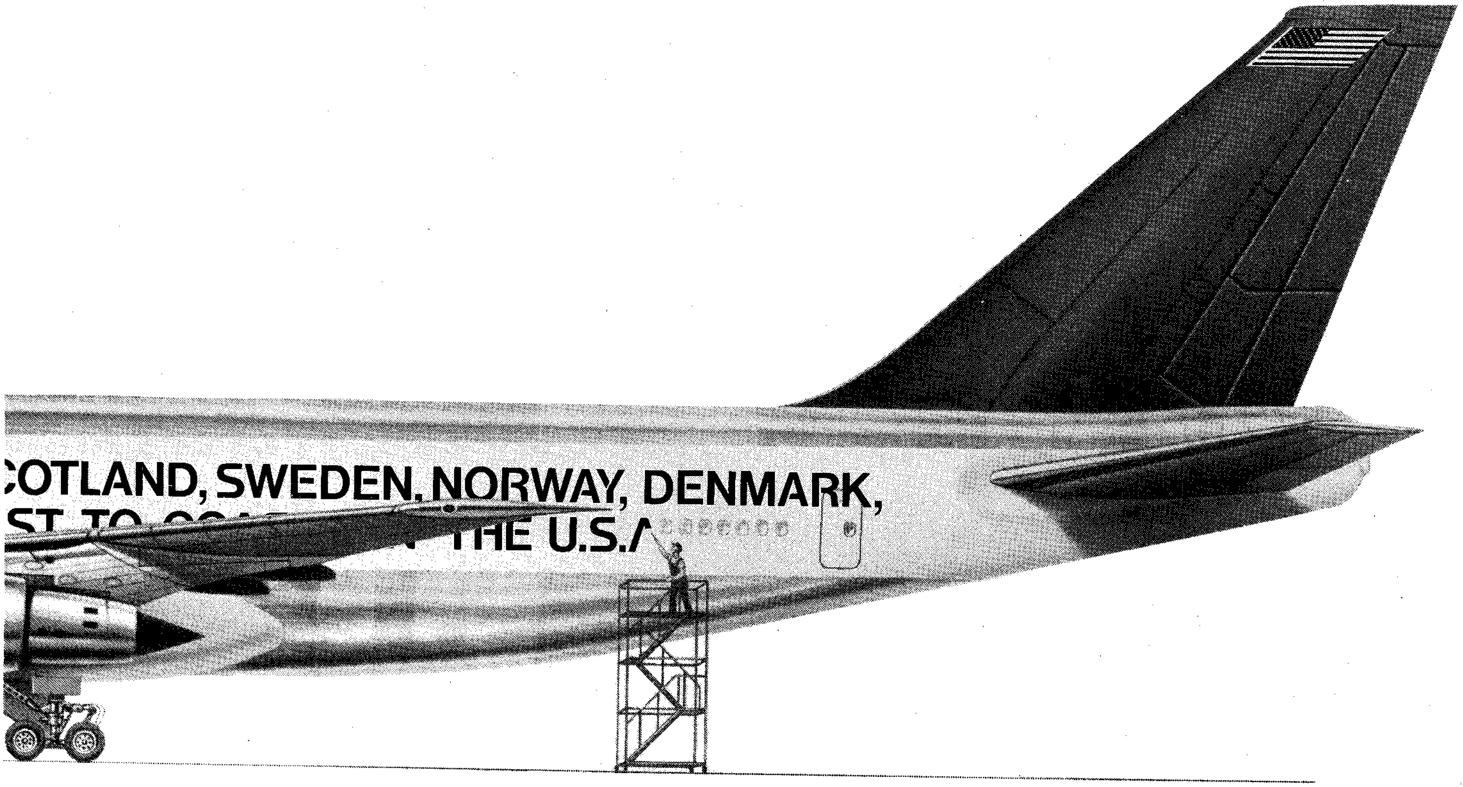
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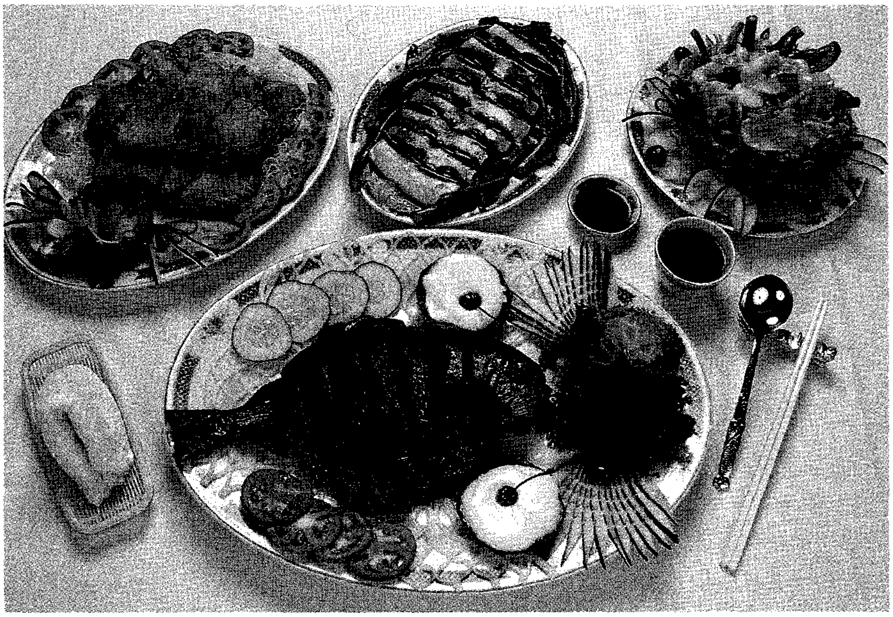
NOUVELLE CHINESE

"...There's a new kind of food in Chinatown, beautifully arranged and perfectly cooked, sometimes with a Japanese influence..."



DINING À LA HAKKA: *Nice Restaurant's nouvelle cuisine–style specialties.*

COULD IT BE THAT CHINATOWN IS GOING nouvelle? I heard rumors that unusual dishes were being served, and I went to investigate. I found that the food has a nouvelle touch but really reflects the influence of the Hakka-speaking population of Canton; there's also a new kind of Cantonese food being created by transplanted Hong Kong chefs. They're all using the ingredients they find in New York but taking inspiration from their home regions. The dishes range from hot pots to delicate, sophisticated broths, sometimes with a distinct Japanese influence. All the dishes I tried were beautifully arranged and perfectly cooked. One day, the fortune cookie may read: "Do not trust he who serves overdone bamboo shoots!"

Nice Restaurant OCCUPIES TWO FLOORS—the upstairs dining room holds about 30 tables; the smaller, downstairs room has only 15 tables. There are several specials every evening; waiters will tell you what the specials are called but not much more.

Steaming napkins and jasmine tea appear as soon as you're seated. We begin with Taro duck—thinly sliced, lean meat with a light, smoky tea taste ($10 for a half-duck, which is enough for four). This is followed by what appears to be a heavenly white cloud (it's really egg whites steamed in milk) resting on a bed of shimmering rice noodles, along with barely sautéed shrimp with tiny roasted black sesame seeds ($7.95; on the menu, it's called sautéed fresh shrimp with olive seed).

Fillet of chicken comes lightly sautéed with shredded jellyfish and a julienne of celery, carrots, and shiitake mushrooms ($9.95); the piquant flavor comes from flat Chinese chives. Stewed Lo-Hon, a mixture of Chinese broccoli, straw mushrooms, tree-ear fungus, baby corn, bean sprouts, and bamboo shoots, is thickened with a thin dark-brown sea moss ($6.25).

The crab casserole, sizzling hot and fragrant with oyster sauce, is smothered with cellophane noodles like a sukiyaki ($7.75). Fortunately, a second hot napkin is offered, since the dish is messy. Tender slices of whelk and scallop make an intriguing combination in a light ginger sauce ($9.75). And the stuffed bean curd is prepared nouvelle cuisine–style, layered with smoked Virginia ham in a rich mushroom-oyster sauce ($7.75). The steamed flounder, served with shredded scallions, cilantro, and soy sauce, is large enough for four and as fresh as an ocean wave ($8.95). More hot napkins, sliced oranges, but no fortune cookies. Is this really Chinatown?

Nice Restaurant, 35 East Broadway (406-9776), is open daily 8 a.m. to 11 p.m. A.E.

Golden Crown, ANOTHER HAKKA RESTAURANT, has two small dining rooms that hold a total of about twenty tables; the subdued Art Deco interior is a change from traditional Chinatown.

We begin with shredded-duck soup, a rich, hearty stock with tender slices of duck, shiitake mushrooms, bamboo shoots, and sliced dried scallops ($7.50).

Abalone and Three Treasures sounds intriguing—and tastes intriguing, too ($7.50). The first treasure turns out to be duck webs (imagine!)—crunchy, crackly, and delicious. Tiny whole quail eggs and a toss of baby corn and shiitake mushrooms are the other treasures. Everything enhances the flavor of the large abalone slices bathed in a delicate brown oyster sauce.

Bean curd is made on the premises, layered with pork, and set on a bed of steamed spinach for the stuffed bean curd ($5.50). I long to try a casserole of black funders with beef ($7.50)—surely they made the word "funders" up—but I am told that there are no funders that night. So I order a pan-fried flounder instead—a magnificent golden fish with crusty skin, garnished with julienned scallions and cilantro. The fish is so moist and tender, even the side bones are eaten ($6.95). Stuffed eggplant has an Italian touch: The crisp-fried slices of eggplant are stuffed with shrimp paste, then covered with black-bean sauce ($6.95).

Of course, I return to try the funders; I discover them to be tree-ear fungus, sautéed with tender slices of beef and barely cooked shiitake mushrooms, cabbage, lotus stems, and snow peas. The dish is excellent, if filling.

Golden Crown Restaurant, 20 East Broadway (219-1916), is open daily 10 a.m. to midnight. No credit cards.

ON THE STREET LEVEL OF **Tai Hong Lau,** there's a noodle coffee shop for lunch or a quick dinner. Downstairs is an elegant dining room with large pictures of the Eiffel Tower and the Swiss Alps, and an original, exciting menu. This is Bowan and Cindy Wo's second Cantonese-Hakka venture; their first restaurant was in—

Photograph by Donal Holwey.

believe it or not—Pocatello, Idaho. "A very nice place," says Cindy. "Mostly potato fields. Nice, but . . ."

Wun Nam soup ($12) arrives in a brass hot pot, heated by Sterno. Strong chicken stock is packed with shrimp, scallops, abalone, chicken, and thin slices of ham. Your party should number four or more to handle this fabulous soup.

The pan-fried bean curd is stuffed with a mixture of sweet Chinese sausage and dried preserved sausage ($7.25), a wonderful change from the usual pork or shrimp filling. Deep-fried squid ($7.95) is light and succulent, dashed with tiny slivers of hot pepper (beware), the best squid I've had in a long time.

Crab shells filled with chopped bacon, squid, crab roe, and shrimp ($3 each) have a faint taste of curry, or is it coconut? Bowan Wo refuses to tell. "Just enjoy it," he says, and we do.

Minced baby clams with cashew nuts and preserved pork are rolled taco-style in large lettuce leaves ($7.95). My vegetarian daughter insists on ordering Buddha's delight ($8.25). We groan but are surprised to find that rather than the usual hodgepodge mush of vegetables, there is a lovely egg roll made with sweet bean-curd skin rolled around sea moss, ginkgo nuts, tree-ear fungus, and lotus stems. Everyone insists on having a bite, and my daughter is left with nothing. The waiter sympathetically brings her a special Buddha's delight. This time, it is an explosion of colorful, just-cooked baby corn, shiitake mushrooms, snow peas, and red peppers ($6.25).

For dessert, there's a pleasant smoky-sweet water-chestnut gelatin ($1.50) and a sweet almond bean cake ($1.50). Still, no fortune cookies. Have they gone out of style?

Tai Hong Lau, 70 Mott Street (219-1431), is open daily 8 a.m. to 11 p.m. No credit cards.

Jade Cafe IS SIMPLY A LITTLE HOLE IN THE wall—perfect for a quick Chinese breakfast or lunch. It has five tables and no chopsticks ("too expensive," says the owner). The fare is simple, with a Hakka touch. Excellent steamed dumplings are stuffed with chopped pork, water chestnuts, bok choy, and shrimp; the dough is transparent and perfect ($1.10 for two). Steamed bean curd is stuffed with an odd but pleasing combination of fresh and salted fish ($1.10 for three). There are also wonderful wide noodles tossed with chopped Virginia ham, dried shrimp, and black sesame seeds (40 cents).

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LOVE'S LABOR FOUND

"...Ashton's *Romeo and Juliet* is a work of intimate proportions, telling with exquisite refinement a tale of domestic tragedy..."

WHEN PETER SCHAUFUSS BECAME ARtistic director of the London Festival Ballet, he was able to realize an ambition of many years—the revival of Frederick Ashton's **Romeo and Juliet,** which has just had its first performances at the London Coliseum. The work had been created, in 1955, for the Royal Danish Ballet, where Schaufuss was trained; its original Juliet was his mother, Mona Vangsaae. The ballet—the first in the West to use the Prokofiev score—flourished in the Danish repertory for a decade but was then abandoned. When the idea of reclaiming it arose, the choreographer himself voiced two obvious dark questions: Would his modest version hold its own against the grandiose productions the public has enjoyed since—the Soviets', by Lavrovsky, and its descendants, such as MacMillan's for the Royal (English) Ballet? And then, how would one retrieve three acts' worth of steps after the passage of twenty years?

The latter problem was solved by Niels Bjørn Larsen, who had been director of the Danish company when the ballet was created. To preserve the choreography for future seasons, he had made an amateur 16-mm. film of the work and, better yet, a meticulously detailed notation score in a system of his own devising. Once Larsen had transferred this information to the Festival Ballet's dancers, Ashton came in to shape it for style, to contribute some apt additions and afterthoughts, and to coach the principals in their interpretations.

As for the first problem, I am happy to report it doesn't exist. Ashton's *Romeo* is not required to compete with the renditions that offer up scenery, thronging hordes, and emotion on an operatic scale, because it is entirely in another category. It is a work of intimate proportions, telling with exquisite refinement a moving tale of domestic tragedy. Not unexpectedly, some of its loveliest choreography occurs in the duets. The balcony scene, known to today's New York audience from its staging at the 1984 Met gala, is a paean to youthful passion, in which Romeo guides Juliet's tremulous body through serpentine curves and plunging falls, and dances toward and away from her in a spontaneous ecstasy of exuberance. But the ballroom duet is almost equally beautiful, and psychologically astute, with the very innocent Juliet alternating between childish playfulness with the agreeable companion she's discovered and increasingly profound excursions into a new realm of feeling.

All the household scenes—from our first glimpse of the quicksilver child-Juliet teasing her nurse to her stormy confrontations with her parents—are well realized, and the public scenes, especially the fights and two pas de trois, one of them new, for Romeo and his best friends, are often effective, too. Only some of the work for the small corps is routine. Images reverberate within the ballet and later in the memory. The curtain line for Act I, for example, with Juliet, rapt with love, drifting downstage in a direct path to the audience, finds its ironic echo at the close of Act II, where Romeo—now a murderer, banished—traces the same course, leaden-legged, his face a mask of revulsion and grief.

THE YOUNG AND THE RECKLESS: *Katherine Healy and Peter Schaufuss.*

The Festival Ballet's interpretations, though good, still leave something to be desired. As Romeo, Peter Schaufuss makes a valiant effort to achieve the poetic lyricism proper to his romantic hero, but he is essentially a virtuoso dancer, and the effort shows a little. In the same role, Matz Skoog is boyishly ardent but not quite pure enough technically. All of the men alternating as Mercutio, Benvolio, and Paris have some trouble with the steps Ashton designed—as if Bournonville had whispered in his ear—to show off the Danish male dancers' phenomenal skill in jumps and beats.

Katherine Healy, the first-cast Juliet, *looks* fourteen (she's sixteen), which is disarming, but she is far from being a distinguished dancer, and her portrayal of the character is as yet superficial. She does, however, have a kind of willful drive that occasionally carries everything before it; her impetuousness in rushing off to consult Friar Lawrence and her hysteria in the tomb scene had the audience cheering. Lucia Truglia's Juliet, though skillfully danced, is rather too predetermined and self-contained. Virginie Alberti is the most promising of the three, with precise, filigreed dancing and an interpretation that expands, as it should, from mercurial girlishness to a steadily accumulating passion and authority. Alberti hasn't got Healy's raw hunger to hold the spectator's eye, but she has far greater resources for doing so.

At present, the best-executed roles are those of the oldsters—played in mime. Lord and Lady Capulet were done by Danish guest artists—Niels Bjørn Larsen,

Photograph by Dee Conway.

who was the ballet's original Tybalt, and Kirsten Ralov, Ashton's first Rosaline (the character is now called Livia). Larsen, looking like a King Lear to whom nothing bad has happened, manages to be both an affectionate parent and a paterfamilias whose word is law. Ralov's tender Lady Capulet is the most human I've ever seen, the most delicate emotionally. Her sorrow and rage over Tybalt's death is stormy enough, but Juliet's, she makes clear, is a horror that simply can't be encompassed by any conventional vents for feeling; she turns her stricken face away from the inert body—just so you see the eyes filled with a terrible light and the mouth going slack—then quietly hides her head in an arm braced against the bedpost. Her mimed speeches, in the celebrated Danish tradition, are entirely naturalistic, complementing the music with their own gentle rhythms, and punctuated with stillnesses in which she listens and reacts to her partner's response.

The Danes' alternates, Elizabeth Anderton and Alexander Grant, both veterans of the English ballet, play the parts vividly in an entirely different style—sweepingly graphic. Frank Schaufuss (Peter's father), who created the role of Mercutio in 1955, makes an authoritative Prince of Verona, while David Scott as Friar Lawrence—radiant with the kind of trusting goodness that so easily precipitates disaster—has an almost Dickensian richness. The plum of the mimed roles, that of the Nurse, is still two-dimensional in the hands of Freya Dominic; one wishes Ralov could be lured away from Copenhagen again to try her hand at it.

THE OPENING 35 MINUTES OF **The Blue Angel** (choreographed by Roland Petit for the Berlin Ballet, at the Met), which John Simon tells us he missed last week, do nothing to enhance a fairly dismal situation. Although obviously intended as a vehicle for Natalia Makarova, the piece has little in it that will gratify dance fans. Makarova's assets are, in ascending order, a prettily proportioned body with wonderful line, the lightness of a hummingbird, and a marvelous cantilena flow. However, she hasn't a particle of the glamour of the flesh that Marlene Dietrich revealed so potently in the famous film (and the glaring light here is cruel to her). As for glamour of personality, she can manage it outside the ballet world proper only when she can offer it up as self-parody, which she did charmingly in *On Your Toes*. Petit's discontinuous choreography—to an impossibly ugly and pretentious score by Marius Constant—shows for no more than a total of twelve seconds why her flights as Giselle make you catch your breath and her adagios in *Swan Lake* summon tears to your eyes. Meanwhile, as his own leading man, Petit turns himself into a tedious caricature. ■

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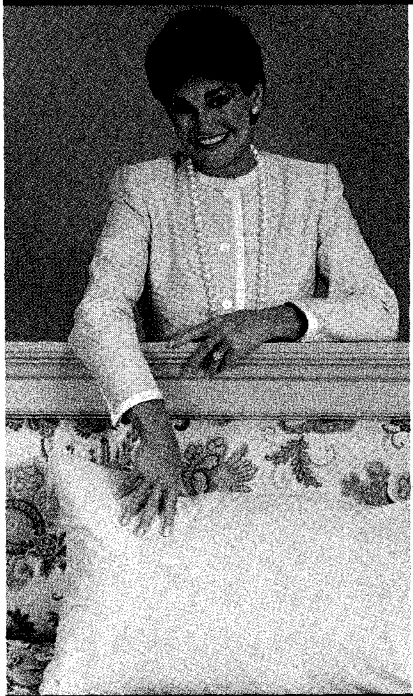

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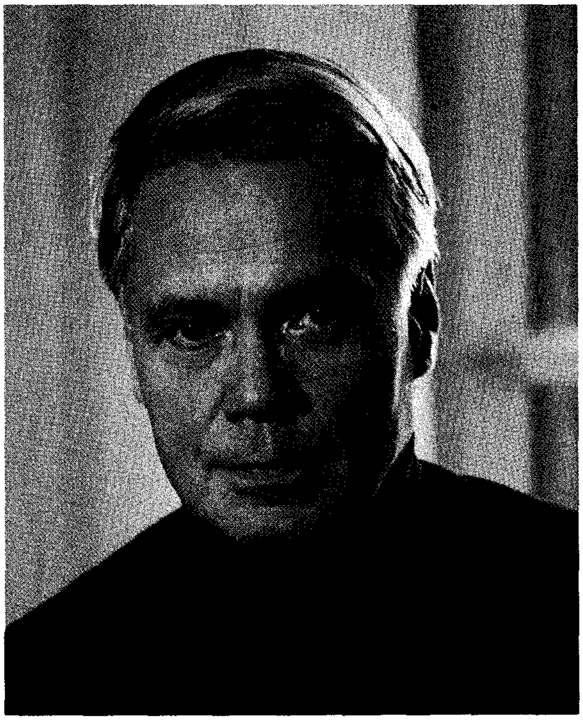
MASTER SINGER

"...The age of 60 is late in the day for a singer, but Fischer-Dieskau is still very much in touch with his instrument and his art..."

Dietrich Fischer-Dieskau LAST SANG in New York over five years ago, a Carnegie Hall recital in the spring of 1980 that now, it seems, was his unofficial farewell to America. This protean musician has always had his critics, but I, for one, miss him. I can think of only one other singer from the past 40 years—Maria Callas—who has had a comparable impact on the music we hear and how we listen to it.



PORTRAIT OF THE ARTIST: *A shrewdly preserved voice.*

At least there have been the usual flood of Fischer-Dieskau recordings to remind us that he is still there, putting new perspectives on the standard repertory, exploring fresh ground, and stirring up healthy arguments. Consider the astounding number of new releases over the past several months: three-disc surveys of songs by Strauss (Deutsche Grammophon 413 455-1) and Beethoven (Electrola 27 0042 3), a collection of Beethoven folk-song arrangements (Electrola 27 0045 1), Ravel songs (Orfeo S 061831), a Schoenberg recital (Electrola 1467421), the start of a new Schubert project with Alfred Brendel at the piano (Philips 6514 383/4), first recordings of unpublished Berg songs (Electrola 27 0195 1), a selection of rarely heard songs by Carl Friedrich Zelter (Orfeo S 097 841), and a disc with his wife, the soprano Julia Varady, devoted to Ludwig Spohr (Orfeo S 103 841). To mark the singer's sixtieth birthday, last May Deutsche Grammophon dipped into its extensive Fischer-Dieskau holdings to produce seven generously filled compact discs, including the three Schubert song cycles, while Angel has marked the occasion with three boxed albums profiling the baritone's 35-year career in opera, song, and concert.

These records are all valuable, but they hardly replace the experience of hearing Fischer-Dieskau in person. So earlier this summer, I headed off to the Schubertiade Festival in Hohenems, a gorgeous alpine village in Austria, for what I expected might be my last chance to see this extraordinary artist in person. After all, the age of 60 is late in the day for any singer. Perhaps I was rushing things a bit, for it soon became clear that Fischer-Dieskau is still very much in touch with both his instrument and his art. There was more than ample proof of that in Hohenems: four lieder recitals, each devoted to one composer (Schubert, Schumann, Wolf, and Mahler); a retrospective exhibit of the singer's paintings from the last three decades; and the publication of his latest book, a detailed analysis of Schumann's vocal style.

Designed as a birthday homage, the Hohenems celebration was, not unexpectedly, conducted in an uncritical atmosphere of affection and respect, if not downright veneration. This singer's remarkable way with a song has not always been received with such universal approval. In fact, a Fischer-Dieskau controversy is presently raging in *Opus* magazine—not a simple dispute over the baritone's singing, but a heated debate on broader issues that question the validity of Fischer-Dieskau's artistic personality, vocal technique, and musical aesthetics. In the current issue, Will Crutchfield argues eloquently and at length for the defense, challenging the position first put forth years back by Conrad L. Osborne (and since distorted out of recognition by at least one of Osborne's more eccentric disciples) that Fischer-Dieskau never had much of a voice and that he had long ago degenerated into a cold, calculating "lieder machine." Osborne, possibly this country's most knowledgeable and stimulating writer on opera, voices, and singing—at least until Crutchfield arrived on the scene—will bring his views on the subject up to date in next month's *Opus*, and I can hardly wait.

Meanwhile, here is my report from the source, admittedly much too brief and not exactly unbiased. First of all, I was struck by the resilience and physical power of the voice, at least compared to what I had expected from the recent recordings. Yes, the once seductively moist tonal velvet has been rubbed dry, worn by time and use into a rougher nap. Those who had difficulty in accepting the young Fischer-Dieskau's instantly recognizable, highly personal purling timbre will not be won over at this late date.

To my taste, though, the basic sound continues to be appealingly characteristic and firmly dependable when used with wisdom, as it almost invariably is. Rather than taking on a darker coloration and becoming less tractable, as more resonant male voices tend to do with age, this naturally lean, muscular instrument now seems in some ways even more flexible and expressive. Such a distinctive and shrewdly preserved voice can surely look forward to quite a number of active years.

It was the Mahler evening that impressed me the most, perhaps because this composer's songs often ask to be "sung out" more forcefully than those by Schubert, Schumann, or Wolf. Mahler's songs also, as a rule, deal with vivid characters caught in specific predicaments, and I have always found Fischer-Dieskau to be at his best when creating a tangible personality rather than an abstract poetic mood. Even at that, the final encore, a pure mood piece, was unforgettable—*"Ich atmet' einen linden Duft,"* a hushed lyrical observation delicately poised on the breath, the interior rapture of the song fully grasped and communicated,

Photograph: Toepffer/Deutsche Grammophon.

the art behind a magical interpretation totally disguised.

If that inspired performance can be airily brushed aside as nothing but cold calculation, then I will devour my Mahler scores and Fischer-Dieskau recordings one by one. I find no calculation here, at least nothing comparable to the obsessive pursuit of minutiae that was the trademark of Elisabeth Schwarzkopf, a truly mannered and technically inferior singer who was often misperceived as Fischer-Dieskau's soprano counterpart. After returning from Hohenems, I put Schwarzkopf's 1967 recording of the same Mahler song on the turntable—all those puffy vowel distortions, mincing phrases, poor breath control, and archly inserted aspirates (sometimes even before consonants) may be held up as the epitome of great interpretation in some quarters, but to these ears it sounds like bad singing. Even worse, it sounds dishonest—bad singing consciously and cynically passed off as high art, a crime Fischer-Dieskau can never be accused of, even when he is not functioning at his best.

An additional pleasure of encountering Fischer-Dieskau at the Hohenems Festival was the opportunity of hearing him sing in a human-size auditorium rather than in one of New York's massive music emporiums. The Stadthalle in Feldkirch (a few miles south of Hohenems) seats slightly over a thousand people, and any hall larger than that is unsuited for an art as intimate as lieder singing. Better still is the tiny Rittersaal on the second floor of Hohenems's picturesque seventeenth-century castle, a room accommodating an audience of 350 and an ideal ambience for this summer's recitals by Janet Baker, Francisco Araiza, Elly Ameling, and Peter Schreier. No one who heard Schreier's deeply moving performance of *Winterreise* in this comfortable space—with patches of late-afternoon sunlight creeping through the windows and gradually fading away as Schubert's doomed hero stumbles toward his final destination—is liable to forget it.

Hohenems is still a connoisseur's treat, mainly because the festival crowd has not yet discovered it, even though major international artists appear there every year (the instrumentalists I saw included Gidon Kremer, the Hagen Quartet, the Brandis Quartet, Wolfgang Sawallisch, Mischa Maisky, Sabine Meyer, and a talented 21-year-old cellist named Manuel Fischer-Dieskau, the baritone's youngest son). Next year, Fischer-Dieskau will be back—just one lieder recital, although he will also sing Pizarro opposite Julia Varady's Leonore in a concert version of *Fidelio* conducted by Nikolaus Harnoncourt. Even I have my doubts about that one, but Hohenems's regulars are obviously excited by the prospects—both performances are already sold out. ▬

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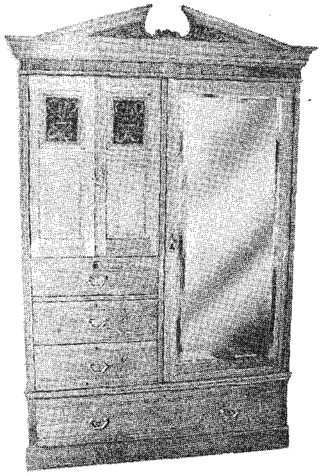

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THE WHIPP IS CLOSING ITS 33RD STREET store and is reducing everything in it, for men and women, 70 percent. Clothing comes in men's jacket sizes 36–42 and waist sizes 26–42, and women's sizes 6–12. For example: suede or soft-leather jackets for men and women, in blouson, fitted, and blazer styles, were $790 for suede and $890 for leather, now $237 and $267, respectively; hand-stitched one-of-a-kind leather jackets with antler buttons for men and women, were $1,400, now $420; leather-and-fabric jackets for men or women, were $390 and $420, now $117 and $127.50; cotton or wool pants in men's and women's sizes, were $85, now $25.50; sweaters from Italy, Greece, and England (some hand-knitted or handwoven), were $125–$185, now $37.50–$55.50. Also, one-of-a-kind handmade leather belts, were $175, now $49.50; handmade pocketbooks, were $325, now $97.50; Austrian antique crystal earrings and necklaces, were $125 and $325, respectively, now $37.50 and $97.50; and much more. Checks accepted; no credit cards; all sales final. *The Whipp, 490 Third Ave., near 33rd St. (686-3804); Mon.–Fri. noon–8 p.m. After Labor Day: Mon.–Fri. noon–7 p.m. and Sat. till 6 p.m. Sale through 9/30.*

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THIS NEW JERSEY SHOWROOM, A HALF-mile south of the George Washington Bridge, is reducing prices on a selection of its expensive designer furniture, including many samples. Reductions are off designers' net prices, which are already 40 percent off showroom list prices. Everything is sold as is. A few examples: three-piece U-shaped dusty-rose Ultrasuede-covered sofas, designer's net $6,172, now $3,000; black laminate Avante six-bay wall units, designer's net $6,000, now $2,500; one set of four black lacquer cabinets, including TV cabinet with one-way glass, designer's net $2,800, now $1,800; 55½-by-25-in. painted coromandel dining-room tables with black base, designer's net $1,645, now $1,200; 82-in.-high-by-53-in.-wide-by-20-in.-deep bar armoires in laminated wrapped African reed, designer's net $4,170, now $2,000; 80-in.-high-by-53-in.-wide-by-21-in.-deep bar armoires in laminated wrapped cane, designer's net $2,793, now $1,200; and much more. Installation, when necessary, is available at additional cost. Delivery additional. A.E., V. accepted; checks accepted as deposits only (merchandise held until they clear); all sales final. *Dick Halpern Designs, Ltd., 1550 Lemoine Ave., Fort Lee, N.J. (201-224-8844); Mon.–Wed. and Sat. 10 a.m.–6 p.m. and Thurs. and Fri. till 9 p.m. Call for directions. Sale through 8/30.*

FROM JAPAN

HERE IS A COLLECTION OF INTERESTING one-of-a-kind Japanese art and antique items at reduced prices. The selection includes: 10- to 40-year-old silk kimonos for women and men, were $75–$150, now $60–$125; wide brocade obis, which may be used as sashes or for decorative purposes, were $75–$200, now $60–$150; nineteenth-century porcelain hibachis, were $150–$250, now $120–$200; 100-year-old sake cups, were $30–$75, now $20–$60; pillows made from antique kimono or obi silks, were $45–$75, now $30–$60; nineteenth-century bamboo baskets, were $100–$225, now $75–$175; nineteenth-century Imari and Kutani porcelains, were $25–$450, now $20–$360; nineteenth-century Japanese and Korean furniture, boxes, and other wood items, were $100–$1,000, now $75–$750; unframed nineteenth-century prints by such artists as Chikanobu, Hiroshige, Kunisada, Kuniyoshi, and Utamaro, were $25–$3,000, now $20–$2,500; and much more. A.E., M.C., V., checks accepted; exchanges possible. *Things Japanese, 1109 Lexington Ave., near 77th St., second floor (249-3591); Tues.–Sat. 11 a.m.–5 p.m.; through 9/5.*

FOR YOU

PAMPER YOURSELF AT THIS FULL-SERVICE, European-style salon for men and women, which is offering discounts on a variety of its services. For example: one-hour European facial (including face-and-shoulders massage, ozone-steam treatment, deep-pore facial cleansing, facial mask, and moisturizing treatment), was $40, now $30; one-hour back-and-shoulders "facial," was $45, now $35; professional makeup application, which includes makeup tips as well as a free gift, was $35, now $25; full-leg wax, was $40, now $30. A.E. accepted; no checks. *Renaissance Make-up and Treatments, 40 West 56th St., second floor (586-0902); Mon., Tues., and Fri. 10 a.m.–6 p.m., Wed. till 7 p.m., and Thurs. till 8 p.m.; through 8/31.*

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A Complete Entertainment Guide for the Week Beginning Aug. 7.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

1. FILM FORUM—Watts St. at Ave. of the Americas. 431-1590. #1—Opening Aug. 7: *14's Good, 18's Better; Greetings From Wollongong.* #2—*Witness.*

4. BLEECKER STREET CINEMAS—At La Guardia Pl. 674-2560. #1—Thru Aug. 8: *Henry IV.* Opening Aug. 9: *Almonds and Raisins: The History of the Yiddish Cinema.* #2—*Desperately Seeking Susan.*

5. WAVERLY—Ave. of the Americas at W. 3rd St. 929-8037. #1—*Blood Simple.* #2—*Fright Night.*

6. 8TH STREET PLAYHOUSE—W. of Fifth Ave. 674-6515. Thru Aug. 8: *E.T., the Extra-Terrestrial.*

7. ART—8th St. E. of University Pl. 473-7014. *National Lampoon's European Vacation.*

8. THEATRE 80—St. Mark's Pl. E. of Second Ave. 254-7400. Aug. 7: *Heaven Can Wait* (1943); *Rings on Her Fingers.* Aug. 8: *Mutiny on the Bounty* (1935); *Captains Courageous.* Aug. 9–10: *Sunset Boulevard; All About Eve.* Aug. 11: *Rain; Of Human Bondage* (1934). Aug. 12: *La Bête Humaine; Grand Illusion.* Aug. 13: *Bulldog Drummond Comes Back; Bulldog Drummond's Peril.*

9. ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Aug. 8: *Pale Rider.*

11. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Aug. 7–8: *Valley of the Dolls; The Best of Everything.* Aug. 9–10: *Play It Again, Sam; Airplane!* Aug. 11: *Lawrence of Arabia.* Aug. 12–13: *Midnight Express; Yol.*

12. GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St. 929-3350. #1—*Sesame Street Presents: Follow That Bird.* #2—*St. Elmo's Fire.*

13. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—*Made for Each Other* (1971). #2—*The Home and the World.* #3—*The Shooting Party.* #4—*A Man Like Eva.*

14th-41st Streets

20. 23RD STREET WEST TRIPLEX—Bet. Eighth and Ninth Aves. 989-0060. #1—Opening Aug. 7: *Real Genius.* #2—*The Goonies.* #3—*Silverado.*

21. GRAMERCY—23rd St. nr. Lexington Ave. 475-1660. *The Emerald Forest.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *Cocoon.*

23. MURRAY HILL—34th St. nr. Third Ave. 685-7652. Thru Aug. 8: *Mad Max Beyond Thunderdome.* Opening Aug. 9: *Pee-wee's Big Adventure.*

24. 34TH STREET EAST—Nr. Second Ave. 683-0255. Opening Aug. 7: *Real Genius.*

25. LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave. 532-5544. #1—*Weird Science.* #2—Thru Aug. 8: *Prizzi's Honor.* Opening Aug. 9: *Summer Rental.* #3—*Back to the Future.*

42nd-60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—Thru Aug. 6: *Prizzi's Honor.* Opening Aug. 7: *Real Genius.* #2—*The Emerald Forest.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *Weird Science.*

32. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*National Lampoon's European Vacation.* #2—*Cocoon.* #3—*The Goonies.* #4—*The Heavenly Kid.* #5—*A View to a Kill.* #6—*Pale Rider.*

33. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—*Back to the Future.* #2—Thru Aug. 8: *E.T., the Extra-Terrestrial.* Opening Aug. 9: *Summer Rental.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *Explorers.*

35. MOVIELAND—B'way nr. 47th St. 757-8320. *Rambo: First Blood Part II.*

36. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—*Sesame Street Presents: Follow That Bird.* #2—*Mad Max Beyond Thunderdome.*

37. EMBASSY 2—B'way nr. 47th St. 730-7262. *The Man With One Red Shoe.* **EMBASSY 3**—*After the Fall of New York.* **EMBASSY 4**—*Lifeforce.*

38. HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St. 246-0717. #1—Aug. 7–8: *Carnal Knowledge; The Graduate.* Aug. 9–10: *Tender Mercies; Reuben, Reuben.* Aug. 11: *Fitzcarraldo; The Last Metro.* Aug. 12–13: *1984; Night of the Comet.* #2—Aug. 7–8: *The Man Who Knew Too Much* (1956); *The Trouble With Harry.*

39. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*Fright Night.* #2—*Day of the Dead.*

40. EMBASSY 49TH STREET—Nr. Seventh Ave. 757-7003. *Beverly Hills Cop.*

41. GUILD 50TH STREET—W. of Fifth Ave. 757-2406. *A View to a Kill.*

42. RADIO CITY MUSIC HALL—Ave. of the Americas at 50th St. 757-3100. *The Black Cauldron;* "The Magical World of Disney": live stage show.

43. ZIEGFELD—54th St. nr. Ave. of the Americas. 765-7600. *Silverado.*

44. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. Thru Aug. 8: *Pale Rider.* Opening Aug. 9: *My Science Project.*

45. SUTTON—57th St. nr. Third Ave. 759-1411. *Prizzi's Honor.*

46. FESTIVAL—57th St. nr. Fifth Ave. 757-2715. *St. Elmo's Fire.*

47. 57TH STREET PLAYHOUSE—W. of Ave. of the Americas. 581-7360. *Animals Are Beautiful People.*

48. CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St. 757-2131. Janus Film Festival. Aug. 7: *Spellbound; Notorious.* Aug. 8: *Grand Illusion; L'Avventura.* Aug. 9–10: *The Rules of the Game; La Ronde.* Beg. Aug. 11: Slapstick. Aug. 11–12: The Return of Laurel and Hardy. Aug. 13: *The Gold Rush;* First National I.

49. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Cocoon.*

50. PLAZA—58th St. nr. Madison Ave. 355-3320. Thru Aug. 10: *The Coca-Cola Kid.* Opening Aug. 11: *Insignificance.*

51. PARIS—58th St. W. of Fifth Ave. 688-2013. Thru Aug. 8: *The Last Metro; The Woman Next Door.* Opening Aug. 9: *Dance With a Stranger.*

52. D. W. GRIFFITH—59th St. nr. Second Ave. 759-4630. *Fright Night.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*National Lampoon's European Vacation.* #2—*Sesame Street Presents: Follow That Bird.*

54. BARONET—Third Ave. nr. 59th St. 355-1663. *St. Elmo's Fire.* **CORONET**—*Silverado.*

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. Thru Aug. 8: *The Emerald Forest; Double Negative.*

56. CINEMA I—Third Ave. nr. 60th St. 753-6022. *Kiss of the Spider Woman.* **CINEMA II**—753-0774. *The Emerald Forest.*

61st Street and Above East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—Opening Aug. 7: *Real Genius.* #2—832-2720. *The Heavenly Kid.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Mad Max Beyond Thunderdome.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Back to the Future.* #2—*Weird Science.*

63. 68TH STREET PLAYHOUSE—On Third Ave. 734-0302. *The Gods Must Be Crazy.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Wetherby.*

65. UA EAST—First Ave. at 85th St. 249-5100. *The Heavenly Kid.*

66. LOEWS ORPHEUM—86th St. nr. Third Ave. 289-4607. #1—Thru Aug. 8: *E.T., the Extra-Terrestrial.* Opening Aug. 9: *Summer Rental.* #2—*Cocoon.*

67. 86TH STREET EAST—Nr. Third Ave. 249-1144. *Fright Night.*

68. RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—*Sesame Street Presents: Follow That Bird.* #2—*National Lampoon's European Vacation.*

61st Street and Above West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Wetherby.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—Thru Aug. 8: *The Home and the*

World. Opening Aug. 9: *Dim Sum: A Little Bit of Heart.* #2—*Péril.* #3—*Amadeus.*

82. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—*Prizzi's Honor.* #2—*The Emerald Forest.*

83. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Aug. 10: 20th Century-Fox Golden Anniversary. Aug. 6–7: *Ramona; Kentucky.* Aug. 8–10: *On the Riviera; There's No Business Like Show Business.* Beg. Aug. 11: The Films of Humphrey Bogart. Aug. 11–13: *The Maltese Falcon* (1941); *To Have and Have Not.*

84. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—Thru Aug. 8: *La Chèvre.* Opening Aug. 9: *My Science Project.* #2—*La Chèvre.*

85. **LOEWS 84TH STREET SIX—On B'way.** 877-3600. #1—*Weird Science.* #2—Thru Aug. 8: *Cocoon.* Opening Aug. 9: *Summer Rental.* #3—Thru Aug. 8: *Mad Max Beyond Thunderdome.* Opening Aug. 9: *Pee-wee's Big Adventure.* #4—*Back to the Future.* #5—*National Lampoon's European Vacation.* #6—*Sesame Street Presents: Follow That Bird.*

86. **THALIA—95th St. W. of B'way.** 222-3370. Aug. 7: *The Marquise of O; In the White City.* Aug. 8: *Underworld, U.S.A.; The Crimson Kimono.* Aug. 9: *Malcolm X; Free at Last.* Aug. 10: *The Story of Adele H.; The Green Room.* Aug. 11: *A Love in Germany; Ways in the Night.* Aug. 12: The Objects of Our Affection. Aug. 13: *Head; Beach Party.*

87. **METRO CINEMA—B'way nr. 99th St.** 222-1200. *Fright Night.*

88. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—Opening Aug. 7: *Real Genius.* #2—*Weird Science.* #3—*St. Elmo's Fire.* #4—*Broadway Danny Rose; The Purple Rose of Cairo.*

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. **Naturemax Theater:** *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. to 4:30: adm. $3; senior citizens and children $1.50. Double features Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly:* adm. $4.50; senior citizens and children $3.

FILM SOCIETY OF LINCOLN CENTER—Alice Tully Hall, Lincoln Center. 362-1911. Adm. $5; 8 or more tickets $4 each; members $4/$3. Truffaut Plus: A retrospective of films by François Truffaut and works by other directors that were among Truffaut's favorites. (Films are by Truffaut unless otherwise noted.) Aug. 9 at 6:15: *The 400 Blows* (France, 1959); 8:45: *Breathless* (France, 1959) by Jean-Luc Godard. Aug. 10 at 2: *The Big Sky* (1952) by Howard Hawks; 4:30: *Johnny Guitar* (1954) by Nicholas Ray; at 7: *Shoot the Piano Player* (France, 1960); at 9: *Touch of Evil* (1958) by Orson Welles. Aug. 11 at 2:30: *My Night at Maud's* (France, 1969) by Eric Rohmer; 4:45: *The Naked Dawn* (1955) by Edgar G. Ulmer; 6:45: *Jules and Jim* (France, 1962); at 9: *Fellini's Casanova* (Italy, 1977) by Federico Fellini. Aug. 12 at 6:15: *Soft Skin* (France, 1964); 8:45: *The Girl Can't Help It* (1957) by Frank Tashlin, with Jayne Mansfield. Aug. 13 at 6:15: *Fahrenheit 451* (1966); 8:45: *Kiss Me Deadly* (1955) by Robert Aldrich.

FILMS CHARAS—350 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. Aug. 13 at 8: *Space City* by Robyn Brentano and Andrew Horn, and *Capoeira of Brazil* (1980) by Warrington Hudlin; Horn present.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Aug. 7 at 1, 3:15, 6 & 8:30: *A nos amours* (1983) by Maurice Pialat.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $5; members, senior citizens, and students $4. Aug. 13 at 8:30: *The Last Waltz* (1978) by Martin Scorsese, with The Band.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888. Free with museum adm. Jewish Humor on TV. Aug. 11 at 12:30, 1:30 & 2:30: *Saturday Night Live.* Aug. 13 at 7:30: "Guilt-Edged Security: Stand-up Comics and Comedy Skits of the New Generation."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 570-3764. Free with museum adm. The Renaissance at the Movies. Aug. 10 at 2: *Romeo and Juliet* (1968) by Franco Zeffirelli. Aug. 13 at 6: *Aguirre, the Wrath of God* (1973) by Werner Herzog.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Sept. 3: Spatial Relationships in Video. Films: **Titus Theater 1:** British Film: The Literary Tradition: Book and Stage. Aug. 8 at 2:30: *1984* (1984) by Michael Radford; at 6: *A Passage to India* (1984) by David Lean. Aug. 9 at 2:30: (See Aug. 8 at 6); at 6: *Stevie* (1978) by Robert Enders, with Glenda Jackson. Aug. 10–31: 1974–1984: An International Survey. Aug. 10 at 2: *Manhattan* (1979) by and with Woody Allen; at 5: *That Obscure Object of Desire* (France, 1977) by Luis Buñuel. Aug. 11 at 2: *Close Encounters of the Third Kind* (1977) by Steven Spielberg; at 5: *The Magic Flute* (Sweden, 1974) by Ingmar Bergman. Aug. 12 at 2:30: *Raging Bull* (1980) by Martin Scorsese, with Robert De Niro; at 6: (See Aug. 10 at 2). Aug. 13 at 2:30: (See Aug. 11 at 5); at 6: *The Man Who Would Be King* (1975) by John Huston. **Titus Theater 2** is closed for the month of August.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Aug. 7 at 8: *La Dolce Vita* (Italy, 1961) by Federico Fellini. Aug. 8 at 8 (special $2 adm.): *No More Hibakusha* (1983) by Martin Duckworth. Aug. 9–10 at 8 & 10, Aug. 11–12 at 8 & 9:45: *A Private Function* (Great Britain, 1984) by Malcolm Mowbray. Aug. 13 at 8 & 9:45: *Repo Man* (1984) by Alex Cox.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Aug. 13 at 2:30: *The Great Dictator* (1940) by and with Charlie Chaplin.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. The Films of Elizabeth Taylor: Aug. 6–8 at 7:30: *Cleopatra* (1963) by Joseph L. Mankiewicz. Aug. 9–15: Festival Latino. Aug. 9 at 4: *That Night in Rio* (1941) by Irving Cummings; at 6: *Patakin* (Cuba, 1984) by Manuel Octavio Gomez; 8:30: *Bar Esperanza* (Brazil, 1984) by Hugo Carvana. Aug. 10 at 4: *The Cockeyed World* (1929) by Raoul Walsh; at 6: *Los Ambiciosos* (Mexico, 1959) by Luis Buñuel; 8:30: *Asesinato en el Senado de la Nacion* (Argentina, 1984) by Juan Jose Jusid. Aug. 11 at 4: *El Super* (1979) Leon Ichaso and Orlando Jimenez-Leal; at 6: *Condores No Entierran Todos los Dias* (Colombia, 1984) by Francisco Norden; 8:30: *Los Pajaros Tirando a la Escopeta* (Cuba, 1983) by Rolondo Diaz. Aug. 12 at 6 & 8:30: *Ausencia* (Spain, 1984) by Rodolfo Kuhn. Aug. 13 at 6: *Mi Socio* (Bolivia, 1983) by Paolo Agazzi; 8:30: *Nocaut* (Mexico, 1983) by Jose Luis Garcia Agraz. Free: Fri.–Sun. at 2: Film and Video From Latin America.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. Aug. 10 at 2: *The Lavender Hill Mob* (Great Britain, 1951) by Charles Crichton.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. Aug. 9 at 8, Aug. 11 at 2:30: *The Atomic Cafe* (1982) by Kevin Rafferty, Jayne Loader, and Pierce Rafferty.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—*Back to the Future.* #2—Thru Aug. 8: *E.T., the Extra-Terrestrial.* Beg. Aug. 9: *Weird Science.* #3—*Sesame Street Presents: Follow That Bird.*

102. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—*E.T., the Extra-Terrestrial.* #2—Thru Aug. 6: *Silverado.* Beg. Aug. 7: *Real Genius.*

103. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—*Back to the Future.* #2—Thru Aug. 8: *Pale Rider.* Beg. Aug. 9: *Summer Rental.*

104. **DALE—W. 231st St. at B'way.** 884-5300. #1—*Cocoon.* #2—*Sesame Street Presents: Follow That Bird.*

106. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—*National Lampoon's European Vacation.* #2—*Sesame Street Presents: Follow That Bird.* #3—Thru Aug. 8: *Silverado.* Beg. Aug. 9: *Pee-wee's Big Adventure.* #4—*Fright Night.*

108. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—Thru Aug. 8: *Weird Science.* Beg. Aug. 9: *Summer Rental.* #2—Thru Aug. 8: *Mad Max Beyond Thunderdome.* Beg. Aug. 9: *Pee-wee's Big Adventure.*

111. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—*National Lampoon's European Vacation.* #2—*Back to the Future.* #3—*Fright Night.* #4—*Sesame Street Presents: Follow That Bird.*

114. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—*Silverado.* #2—*Mad Max Beyond Thunderdome.* #3—*The Heavenly Kid.* #4—*Back to the Future.* #5—*Fright Night.* #6—*Weird Science.* #7—*Cocoon.* #8—*Rambo: First Blood Part II.* #9—*Sesame Street Presents: Follow That Bird.* #10—*E.T., the Extra-Terrestrial.* #11—*National Lampoon's European Vacation.*

Brooklyn

(Area Code 718)

200. **BAY RIDGE—ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—*Fright Night.* #2—*Weird Science.*

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—*National Lampoon's European Vacation.* #2—*Back to the Future.* #3—*Sesame Street Presents: Follow That Bird.* #4—Beg. Aug. 7: *Real Genius.* #5—Thru Aug. 8: *The Heavenly Kid; Rambo: First Blood Part II.* Beg. Aug. 9: *Pee-wee's Big Adventure.*

202. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—*Sesame Street Presents: Follow That Bird.* #2—Thru Aug. 8: *The Emerald Forest; St. Elmo's Fire.*

203. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—*Weird Science.* #2—*Back to the Future.* #3—*E.T., the Extra-Terrestrial.*

204. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—*Fright Night.* #2—*National Lampoon's European Vacation.* #3—*Cocoon.* #4—Thru Aug. 8: *Silverado.* Beg. Aug. 9: *Pee-wee's Big Adventure.*

206. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—*National Lampoon's European Vacation.* #2—*Back to the Future.* #3—*Fright Night.* #4—*Weird Science.* #5—Beg. Aug. 7: *Real Genius.* #6—Thru Aug. 8: *E.T., the Extra-Terrestrial.* Beg. Aug. 9: *Summer Rental.*

207. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—*The Gods Must Be Crazy.* #2—*Rambo: First Blood Part II.*

208. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—*Fright Night.* #2—*Sesame Street Presents: Follow That Bird.* #3—*Weird Science.*

209. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—*National Lampoon's European Vacation.* #2—*Cocoon.*

213. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—*National Lampoon's European Vacation.* #2—Thru Aug. 8: *Back to the Future.* Beg. Aug. 9: *Summer Rental.*

214. **FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—*Prizzi's Honor.* #2—*Mad Max Beyond Thunderdome.* #3—*Rambo: First Blood Part II.* #4—*Weird Science.*

215. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. #1—*Sesame Street Presents: Follow That Bird.* #2—Thru Aug. 8: *Silverado.* Beg. Aug. 9: *St. Elmo's Fire.*

216. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. #1—Thru Aug. 8: *Pale Rider.* Beg. Aug. 9: *St. Elmo's Fire.* #2—*Rambo: First Blood Part II.*

217. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—*Cocoon.* #2—*Sesame Street Presents: Follow That Bird.* #3—Thru Aug. 6: *Silverado.* Beg. Aug. 7: *Real Genius.* #4—*Fright Night.* #5—*National Lampoon's European Vacation.*

218. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. *E.T., the Extra-Terrestrial; A View to a Kill.*

219. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—*Prizzi's Honor.* #2—*Back to the Future.*

220. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—*Fright Night.* #2—*Weird Science.* #3—*Back to the Future.* #4—*Sesame Street Presents: Follow That Bird.* #5—Thru Aug. 8: *E.T., the Extra-Terrestrial.* Beg. Aug. 9: *Pee-wee's Big Adventure.*

Queens

(Area Code 718)

300. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—*Fright Night.* #2—Thru Aug. 8: *The Heavenly Kid.* Beg. Aug. 9: *Pee-wee's Big Adventure.* #3—Thru Aug. 8: *Mad Max Beyond Thunderdome.* #4—*National Lampoon's European Vacation.*

301. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—Thru Aug. 8:

E.T., the Extra-Terrestrial. Beg. Aug. 9: *Pee-wee's Big Adventure.* #2—*Mad Max Beyond Thunderdome.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Back to the Future.* #2—*Cocoon.* #3—*Silverado.* #4—*National Lampoon's European Vacation.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Aug. 8: *Rambo: First Blood Part II; The Evil That Men Do.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Back to the Future.* #2—*Cocoon.* #3—*Sesame Street Presents: Follow That Bird.* #4—*The Gods Must Be Crazy.* #5—*Weird Science.* #6—*Prizzi's Honor.* #7—Thru Aug. 6: *The Heavenly Kid.* Beg. Aug. 7: *Real Genius.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Back to the Future.* #2—*Weird Science.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Fright Night.* #2—*E.T., the Extra-Terrestrial.* #3—*Sesame Street Presents: Follow That Bird.* #4—*Weird Science.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*National Lampoon's European Vacation.* #2—Thru Aug. 8: *Cocoon.* Beg. Aug. 9: *Summer Rental.* #3—*Back to the Future.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Sesame Street Presents: Follow That Bird.* #2—Thru Aug. 6: *Mad Max Beyond Thunderdome.* Beg. Aug. 7: *Real Genius.* #3—*Weird Science.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—Thru Aug. 8: *Day of the Dead.* #2—*Fright Night.* #3—Thru Aug. 6: *The Heavenly Kid.* Beg. Aug. 7: *Real Genius.* #4—Beg. Aug. 9: *My Science Project.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Back to the Future.* #2—*Silverado.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*The Gods Must Be Crazy.* #2—Thru Aug. 8: *The Emerald Forest.* Beg. Aug. 9 (tent.): *Rambo: First Blood Part II.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Fright Night.* #2—*Sesame Street Presents: Follow That Bird.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *E.T., the Extra-Terrestrial.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*National Lampoon's European Vacation.* #2—*Cocoon.* #3—Thru Aug. 8: *Rambo: First Blood Part II.* Beg. Aug. 9: *My Science Project.* #4—Thru Aug. 8: *Silverado.* Beg. Aug. 9: *Pee-wee's Big Adventure.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Fright Night.* #2—Thru Aug. 8: *St. Elmo's Fire.* #3—Thru Aug. 8: *Silverado.* #4—*Back to the Future.* #5—*Sesame Street Presents: Follow That Bird.* #6—*Weird Science.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—Thru Aug. 8: *Rambo: First Blood Part II.* Beg. Aug. 9: *Summer Rental.* #2—*National Lampoon's European Vacation.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Mad Max Beyond Thunderdome.* #2—Thru Aug. 8: *Back to the Future.* Beg. Aug. 9: *Summer Rental.* #3—*Weird Science.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*National Lampoon's European Vacation.* #2—*Sesame Street Presents: Follow That Bird.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Fright Night.* #2—Thru Aug. 6: *Rambo: First Blood Part II.* Beg. Aug. 7: *Real Genius.* #3—Thru Aug. 8: *E.T., the Extra-Terrestrial.* Beg. Aug. 9: *Pee-wee's Big Adventure.*

322. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. #1—*The Goonies.* #2—Thru Aug. 8: *Pale Rider.* Beg. Aug. 9 (tent.): *Prizzi's Honor.*

324. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Fright Night.* #2—*Mad Max Beyond Thunderdome.*

325. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Aug. 8: *Pale Rider.* Beg. Aug. 9: *St. Elmo's Fire.*

326. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*The Emerald Forest.* #2—*Pale Rider.* #3—*Explorers.*

328. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Pale Rider.* #2—*Fright Night.*

329. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Back to the Future.* #2—*Fright Night.*

330. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Back to the Future.* #2—Thru Aug. 8: *Pale Rider.* Beg. Aug. 9: *Summer Rental.*

331. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Aug. 8: *Explorers; D.A.R.Y.L.*

Staten Island

(Area Code 718)

400. ELTINGVILLE—AMBOY—356-3800. #1—*Weird Science.* #2—*Sesame Street Presents: Follow That Bird.*

401. NEW DORP—HYLAN—351-6601. #1—*Fright Night.* #2—*National Lampoon's European Vacation.*

402. NEW DORP—LANE—351-2110. Thru Aug. 6: *Silverado.* Beg. Aug. 7: *Real Genius.*

403. NEW DORP—RAE—979-0444. #1—Thru Aug. 6: *Rambo: First Blood Part II.* Beg. Aug. 7: *Real Genius.* #2—Thru Aug. 8: *Mad Max Beyond Thunderdome.* Beg. Aug. 9: *Pee-wee's Big Adventure.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Weird Science.* #2—*Sesame Street Presents: Follow That Bird.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*National Lampoon's European Vacation.* #2—*Cocoon.*

406. NEW SPRINGVILLE—RKO RICHMOND—761-3103. *Back to the Future.*

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*The Heavenly Kid; St. Elmo's Fire.* #2—*Fright Night.*

501. BALDWIN—RKO—223-9230. Thru Aug. 6: *Prizzi's Honor.* Beg. Aug. 7: *Real Genius.*

502. BELLEROSE—RKO—775-1351. Aug. 7–13: *Perfect.*

504. BELLMORE—THE MOVIES—783-7200. Thru Aug. 8: *Pale Rider; City Heat.* Beg. Aug. 9: *St. Elmo's Fire; The Big Chill.*

506. EAST MEADOW—FLICK—794-8008. #1—*The Gods Must Bè Crazy.* #2—*National Lampoon's European Vacation.*

507. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Fright Night.* #2—*Cocoon.* #3—*Silverado.* #4—Thru Aug. 8: *The Heavenly Kid.* Beg. Aug. 9: *Pee-wee's Big Adventure.*

509. FLORAL PARK—RKO FLORAL—352-2280. *National Lampoon's European Vacation.*

510. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Sesame Street Presents: Follow That Bird.* #2—*Back to the Future.* #3—*Cocoon.* #4—Thru Aug. 6: *E.T., the Extra-Terrestrial.* Beg. Aug. 7: *Real Genius.*

511. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—Thru Aug. 8: *Mad Max Beyond Thunderdome.* Beg. Aug. 9: *Summer Rental.* #2—*Sesame Street Presents: Follow That Bird.* #3—*National Lampoon's European Vacation.*

512. GARDEN CITY PARK—RKO PARK EAST—741-8484. *Weird Science.*

513. GREAT NECK—SQUIRE—466-2020. #1—*Cocoon.* #2—Thru Aug. 8: *Sesame Street Presents: Follow That Bird.* Beg. Aug. 9: *Pee-wee's Big Adventure.* #3—*Weird Science.*

514. HEWLETT—RKO—791-6768. Aug. 7–13: *Perfect.*

515. HICKSVILLE—HICKSVILLE—931-0749. #1—*St. Elmo's Fire.* #2—*Fright Night.*

516. HICKSVILLE—MID-PLAZA—433-2400. #1—*Back to the Future.* #2—Thru Aug. 6: *Silverado.* Beg. Aug. 7: *Real Genius.* #3—*National Lampoon's European Vacation.* #4—*Weird Science.* #5—*Prizzi's Honor.* #6—Thru Aug. 8: *E.T., the Extra-Terrestrial.* Beg. Aug. 9: *My Science Project.*

517. LAWRENCE—RKO—371-0203. #1—*Sesame Street Presents: Follow That Bird.* #2—Thru Aug. 8: *E.T., the Extra-Terrestrial; Silverado.* Beg. Aug. 9: *Summer Rental.* #3—*Weird Science.*

518. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru Aug. 8: *Pale Rider.* Beg. Aug. 9 (tent.): *Prizzi's Honor.* #2—Thru Aug. 8: *Fletch.* Beg. Aug. 9: *Day of the Dead.*

519. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Weird Science.* #2—Thru Aug. 6: *The Emerald Forest.* Beg. Aug. 7: *Real Genius.* #3—*Sesame Street Presents: Follow That Bird.* #4—*Back to the Future.* #5—*Rambo: First Blood Part II.* #6—Thru Aug. 8: *E.T., the Extra-Terrestrial.* Beg. Aug. 9: *Summer Rental.*

520. LONG BEACH—PARK AVENUE—432-0576. *St. Elmo's Fire; Return to Oz.*

521. LYNBROOK—LYNBROOK—593-1033. #1—*Cocoon.* #2—*Fright Night.* #3—*St. Elmo's Fire.* #4—Thru Aug. 6: *The Heavenly Kid.* Beg. Aug. 7: *Real Genius.*

522. LYNBROOK—STUDIO ONE—599-1444. *The Gods Must Be Crazy.*

523. MALVERNE—TWIN—599-6966. #1—*Pale Rider.* #2—Thru Aug. 8: *Fletch.* Beg. Aug. 9: *The Man With One Red Shoe.*

524. MANHASSET—MANHASSET—627-7887. #1—*Fright Night.* #2—Thru Aug. 8: *Prizzi's Honor.* Beg. Aug. 9: *My Science Project.* #3—Thru Aug. 6: *St. Elmo's Fire.* Beg. Aug. 7: *Real Genius.*

525. MANHASSET—RKO CINEMA—627-1300. Thru Aug. 8: *National Lampoon's European Vacation.* Beg. Aug. 9: *Summer Rental.*

526. MASSAPEQUA—PEQUA—799-6464. *National Lampoon's European Vacation.*

527. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Weird Science.* #2—*St. Elmo's Fire.* #3—Thru Aug. 8: *Fright Night.* Beg. Aug. 9: *Summer Rental.* #4—Thru Aug. 8: *Sesame Street Presents: Follow That Bird.* Beg. Aug. 9: *Pee-wee's Big Adventure.* #5—Thru Aug. 8: *Silverado.* Beg. Aug. 9: *My Science Project.* #6—*Back to the Future.* #7—Thru Aug. 6: *Rambo: First Blood Part II.* Beg. Aug. 7: *Real Genius.* #8—Thru Aug. 6: *Mad Max Beyond Thunderdome.* Beg. Aug. 7: *Real Genius.* #9—*The Heavenly Kid.*

528. MERRICK—MALL—623-4114. Thru Aug. 8: *Pale Rider.* Beg. Aug. 9: *St. Elmo's Fire.*

529. MERRICK—TWIN—546-1270. #1—*E.T., the Extra-Terrestrial.* #2—*Back to the Future.*

530. NEW HYDE PARK—HERRICKS—747-0555. #1—*Prizzi's Honor.* #2—*Fright Night.*

531. OCEANSIDE—OCEANSIDE—536-7565. #1—*Pale Rider.* #2—*Rambo: First Blood Part II.*

532. OLD BETHPAGE—CINE CAPRI—752-1610. *Pale Rider.*

533. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Prizzi's Honor.* #2—*St. Elmo's Fire.*

534. PLAINVIEW—RKO MORTON VILLAGE—938-2323. *National Lampoon's European Vacation.*

535. PLAINVIEW—RKO TWIN—931-1333. #1—Thru Aug. 8: *Rambo: First Blood Part II.* Beg. Aug. 9: *Summer Rental.* #2—*Fright Night.*

536. PORT WASHINGTON—MOVIES—944-6200. #1—*Rambo: First Blood Part II.* #2—*The Gods Must Be Crazy.* #3—*Back to the Future.*

538. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Back to the Future.*

539. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*National Lampoon's European Vacation.* #2—*Mad Max Beyond Thunderdome.*

540. ROSLYN—ROSLYN—621-8488. #1—*Silverado.* #2—*E.T., the Extra-Terrestrial.*

541. SYOSSET—SYOSSET—921-5810. #1—*Sesame Street Presents: Follow That Bird.* #2—Thru Aug. 8: *Mad Max Beyond Thunderdome.* Beg. Aug. 9: *Pee-wee's Big Adventure.* #3—*Cocoon.*

542. SYOSSET—UA CINEMA 150—364-0700. *The Black Cauldron.*

543. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Rambo: First Blood Part II.* #2—Thru Aug. 6: *Prizzi's Honor.* Beg. Aug. 7: *Real Genius.* #3—*Cocoon.*

544. VALLEY STREAM—SUNRISE—825-5700. #1—*Silverado.* #2—*Mad Max Beyond Thunderdome.* #3—*The Heavenly Kid.* #4—*Day of the Dead.* #5—*Back to the Future.* #6—*The Black Cauldron.* #7—*E.T., the Extra-Terrestrial.* #8—*Pale Rider.*

#9—*Weird Science.* #10—*National Lampoon's European Vacation.* #11—*Fright Night.* #12—*The Goonies.* #13—*Sesame Street Presents: Follow That Bird.*

545. **WANTAGH—RKO**—781-6969. *Cocoon.*

546. **WESTBURY—DRIVE-IN**—334-3400. #1—*Fright Night.* #2—Thru Aug. 8: *Back to the Future.* Beg. Aug. 9: *Pee-wee's Big Adventure.* #3—Thru Aug. 8: *National Lampoon's European Vacation.* Beg. Aug. 9: *Summer Rental.*

547. **WESTBURY—WESTBURY**—333-1911. #1—Thru Aug. 8: *Witness.* #2—Thru Aug. 8: *Pale Rider.*

Suffolk County

600. **BABYLON—BABYLON**—669-3399. #1—*Fright Night.* #2—Thru Aug. 8: *Cocoon.* Beg. Aug. 9: *The Black Cauldron.* #3—*National Lampoon's European Vacation.*

601. **BABYLON—RKO**—669-0700. #1—Thru Aug. 8: *Silverado.* #2—*Sesame Street Presents: Follow That Bird.*

602. **BABYLON—SOUTH BAY**—587-7676. #1—*Back to the Future.* #2—*The Goonies.* #3—*Weird Science.*

603. **BAY SHORE—CINEMA**—665-1722. Thru Aug. 8: *The Black Cauldron.* Beg. Aug. 9: *My Science Project.*

604. **BAY SHORE—LOEWS SOUTH SHORE MALL**—666-4000. #1—Thru Aug. 8: *E.T., the Extra-Terrestrial.* Beg. Aug. 9: *Pee-wee's Big Adventure.* #2—*Mad Max Beyond Thunderdome.*

605. **BAY SHORE—SUNRISE DRIVE-IN**—665-1111. #1—Thru Aug. 8: *National Lampoon's European Vacation.* Beg. Aug. 9: *Summer Rental.* #2—*Fright Night.*

606. **BRENTWOOD—BRENTWOOD**—273-3900. Thru Aug. 8: *Pale Rider.* Beg. Aug. 9: *Explorers.*

607. **CENTER MORICHES—CENTER**—878-2100. *Pale Rider.*

608. **COMMACK—DRIVE-IN**—499-2900. *Weird Science.*

609. **COMMACK—MULTIPLEX**—462-6953. #1—*Mad Max Beyond Thunderdome.* #2—*The Black Cauldron.* #3—*Back to the Future.* #4—*E.T., the Extra-Terrestrial.* #5—*Prizzi's Honor.* #6—*Rambo: First Blood Part II.* #7—*St. Elmo's Fire.* #8—*National Lampoon's European Vacation.* #9—*Weird Science.* #10—*Fright Night.* #11—*Sesame Street Presents: Follow That Bird.* #12—*The Heavenly Kid.*

610. **COMMACK—RKO**—499-4545. #1—*Cocoon.* #2—Thru Aug. 8: *Silverado.*

611. **CORAM—PINE**—698-6442. #1—*Sesame Street Presents: Follow That Bird.* #2—*Back to the Future.* #3—*Fright Night.* #4—*E.T., the Extra-Terrestrial.*

612. **CORAM—THE MOVIES AT CORAM**—732-6200. #1—Thru Aug. 8: *Silverado.* Beg. Aug. 9: *My Science Project.* #2—*National Lampoon's European Vacation.* #3—*Back to the Future.* #4—*Weird Science.* #5—Thru Aug. 8: *Cocoon.* Beg. Aug. 9: *Pee-wee's Big Adventure.* #6—Thru Aug. 8: *The Heavenly Kid.* Beg. Aug. 9: *Summer Rental.* #7—*Sesame Street Presents: Follow That Bird.* #8—*The Black Cauldron.*

613. **EAST HAMPTON—CINEMAS**—324-0448. #1—*National Lampoon's European Vacation.* #2—*The Black Cauldron.* #3—Thru Aug. 8: *The Heavenly Kid.* Beg. Aug. 9: *My Science Project.* #4—*Cocoon.* #5—*Sesame Street Presents: Follow That Bird.*

615. **ELWOOD—ELWOOD**—499-7800. #1—*Fright Night.* #2—*Back to the Future.*

616. **FARMINGVILLE—COLLEGE PLAZA**—698-2200. #1—*E.T., the Extra-Terrestrial.* #2—*Fright Night.*

617. **FIRE ISLAND—COMMUNITY**—583-5184. Aug. 7–8: *Blood Simple.* Aug. 9–10: *A View to a Kill.* Aug. 12–13: *Crimes of Passion.*

618. **GREENPORT—GREENPORT**—477-0500. Thru Aug. 8: *Prizzi's Honor.*

619. **HUNTINGTON—RKO SHORE**—421-5200. #1—*Weird Science.* #2—Thru Aug. 8: *National Lampoon's European Vacation.* Beg. Aug. 9: *Summer Rental.* #3—Beg. Aug. 7: *Real Genius.* #4—*Sesame Street Presents: Follow That Bird.*

620. **HUNTINGTON—RKO WHITMAN**—423-1300. *Back to the Future.*

621. **HUNTINGTON—RKO YORK**—421-3911. *Fright Night.*

622. **ISLIP—ISLIP**—581-5200. #1—*Back to the Future.* #2—*Weird Science.* #3—*National Lampoon's European Vacation.*

623. **LAKE GROVE—RKO SMITH HAVEN MALL**—724-9550. *Cocoon.*

624. **LAKE RONKONKOMA—LAKESIDE**—981-7100. *Pale Rider.*

625. **LINDENHURST—LINDENHURST**—888-5400. *Pale Rider.*

626. **MATTITUCK—MATTITUCK**—298-4405. #1—*Back to the Future.* #2—*National Lampoon's European Vacation.* #3—*Weird Science.* #4—*Sesame Street Presents: Follow That Bird.* #5—*Fright Night.*

627. **MONTAUK—THE MOVIES**—668-2393. Thru Aug. 8: *Prizzi's Honor.* Beg. Aug. 9: *St. Elmo's Fire.*

628. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR**—265-8118. Thru Aug. 8: *Silverado.* Beg. Aug. 9: *Pee-wee's Big Adventure.* **OUTDOOR**—*Fright Night.*

629. **NORTHPORT—NORTHPORT**—261-8600. Thru Aug. 8: *Pale Rider.* Beg. Aug. 9: *Explorers.*

630. **OAKDALE—OAKDALE**—589-8118. Thru Aug. 8: *Pale Rider.* Beg. Aug. 9 (tent.): *Rambo: First Blood Part II.*

631. **PATCHOGUE—TRIPLEX**—475-0601. #1—*Sesame Street Presents: Follow That Bird.* #2—Thru Aug. 8: *Cocoon.* Beg. Aug. 9: *Pee-wee's Big Adventure.* #3—Thru Aug. 8: *Rambo: First Blood Part II.* Beg. Aug. 9: *My Science Project.*

632. **PATCHOGUE—RKO PLAZA**—475-5225. #1—*Weird Science.* #2—*Back to the Future.*

633. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR**—363-7200. *National Lampoon's European Vacation.* **OUTDOOR**—Thru Aug. 8: *Silverado.* Beg. Aug. 9: *Rambo: First Blood Part II.*

634. **PATCHOGUE—SUNWAVE**—475-7766. #1—Thru Aug. 8: *The Goonies.* Beg. Aug. 9: *Summer Rental.* #2—Thru Aug. 6: *The Heavenly Kid.* Beg. Aug. 7: *Real Genius.*

635. **PORT JEFFERSON—MINI EAST**—928-6555. *Weird Science.* **WEST**—Thru Aug. 8: *Prizzi's Honor.* Beg. Aug. 9: *Pee-wee's Big Adventure.*

636. **PORT JEFFERSON STATION—RKO BROOKHAVEN**—473-1200. Aug. 7–13: *Perfect.*

637. **RIVERHEAD—SUFFOLK**—727-3133. Thru Aug. 8: *The Goonies; Mad Max Beyond Thunderdome.*

638. **SAG HARBOR—SAG HARBOR**—725-0010. Thru Aug. 8: *The Hit.* Beg. Aug. 9: *Camila.*

639. **SAYVILLE—SAYVILLE**—589-0232. #1—*Fright Night.* #2—*Back to the Future.* #3—*Weird Science.*

640. **SHIRLEY—DRIVE-IN**—281-5444. *Back to the Future.*

641. **SHIRLEY—TWIN**—281-4466. #1—Thru Aug. 8: *Pale Rider.* Beg. Aug. 9 (tent.): *Rambo: First Blood Part II.* #2—Thru Aug. 8: *Explorers.* Beg. Aug. 9 (tent.): *St. Elmo's Fire.*

642. **SMITHTOWN—SMITHTOWN**—265-1551. *Sesame Street Presents: Follow That Bird.*

643. **SOUTHAMPTON—SOUTHAMPTON**—283-1300. #1—*Back to the Future.* #2—Thru Aug. 8: *Fright Night.* Beg. Aug. 9: *Summer Rental.* #3—*Weird Science.*

644. **STONY BROOK—LOEWS**—751-2300. #1—*Weird Science.* #2—*Back to the Future.* #3—*E.T., the Extra-Terrestrial.*

645. **WEST ISLIP—TWIN**—669-2626. #1—Thru Aug. 8: *Rambo: First Blood Part II.* Beg. Aug. 9 (tent.): *E.T., the Extra-Terrestrial.* #2—Thru Aug. 8: *St. Elmo's Fire.* Beg. Aug. 9 (tent.): *Silverado.*

646. **WESTHAMPTON—HAMPTON ARTS**—288-2600. #1—*Back to the Future.* #2—Thru Aug. 8: *Silverado.* Beg. Aug. 9: *Summer Rental.*

647. **WESTHAMPTON—WESTHAMPTON**—288-1500. *Mad Max Beyond Thunderdome.*

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE**—234-7300. #1—*Back to the Future.* #2—Program unavailable.

701. **BEDFORD VILLAGE—CINEMA 22**—234-9577. Thru Aug. 8: *The Emerald Forest.* Beg. Aug. 9: *Summer Rental.*

702. **BRONXVILLE—BRONXVILLE**—961-4030. #1—*Weird Science.* #2—*National Lampoon's European Vacation.* #3—Thru Aug. 8: *Silverado.*

703. **GREENBURGH—CINEMA 100**—946-4680. #1—*Fright Night.* #2—*Sesame Street Presents: Follow That Bird.*

705. **HARTSDALE—CINEMA**—428-2200. #1—*Weird Science.* #2—*Back to the Future.* #3—Thru Aug. 8: *Silverado.* Beg. Aug. 9: *Summer Rental.* #4—Thru Aug. 8: *E.T., the Extra-Terrestrial.*

706. **LARCHMONT—PLAYHOUSE**—834-3001. *Silverado.*

707. **MAMARONECK—PLAYHOUSE**—698-2200. #1—*National Lampoon's European Vacation.* #2—*Fright Night.* #3—Thru Aug. 8: *The Heavenly Kid.* Beg. Aug. 9: *Pee-wee's Big Adventure.* #4—*Cocoon.*

708. **MOUNT KISCO—MOUNT KISCO**—666-6900. #1—*Fright Night.* #2—*Weird Science.*

709. **MOUNT VERNON—PARKWAY**—664-3311. Thru Aug. 8: *The Emerald Forest.* Beg. Aug. 9 (tent.): *E.T., the Extra-Terrestrial.*

710. **NEW ROCHELLE—RKO PROCTORS**—632-1100. #1—*Back to the Future.* #2—Thru Aug. 6: *Mad Max Beyond Thunderdome.* Beg. Aug. 7: *Real Genius.* #3—Thru Aug. 8: *E.T., the Extra-Terrestrial; Silverado.* Beg. Aug. 9: *Summer Rental.* #4—*National Lampoon's European Vacation.* #5—*Prizzi's Honor.* #6—*Fright Night.* #7—*Sesame Street Presents: Follow That Bird.*

711. **NEW ROCHELLE—TOWN**—632-4000. *Weird Science.*

712. **OSSINING—ARCADIAN**—941-5200. #1—*Weird Science.* #2—*National Lampoon's European Vacation.* #3—*Back to the Future.*

713. **PEEKSKILL—BEACH**—737-6262. #1—*Back to the Future.* #2—*Cocoon.* #3—*Fright Night.* #4—*National Lampoon's European Vacation.*

714. **PEEKSKILL—WESTCHESTER MALL**—528-8822. #1—*Sesame Street Presents: Follow That Bird.* #2—*Weird Science.* #3—*The Black Cauldron.* #4—Thru Aug. 8: *Silverado.* Beg. Aug. 9: *Summer Rental.*

715. **PELHAM—PICTURE HOUSE**—738-3160. Thru Aug. 8: *Pale Rider.*

716. **PLEASANTVILLE—ROME**—769-0720. #1—*E.T., the Extra-Terrestrial.* #2—Program unavailable.

717. **RYE—RYE RIDGE**—939-8177. #1—Thru Aug. 8: *E.T., the Extra-Terrestrial.* Beg. Aug. 9: *Summer Rental.* #2—*Back to the Future.*

718. **SCARSDALE—FINE ARTS**—723-6699. *The Gods Must Be Crazy.*

719. **SCARSDALE—PLAZA**—725-0078. Thru Aug. 8: *Rambo: First Blood Part II.* Beg. Aug. 9: *St. Elmo's Fire.*

720. **WHITE PLAINS—GALLERIA**—997-8198. #1—*National Lampoon's European Vacation.* #2—*Cocoon.*

721. **WHITE PLAINS—UA CINEMA**—946-2820. Thru Aug. 8: *The Heavenly Kid; The Goonies.* Beg. Aug. 9: *My Science Project.*

722. **YONKERS—CENTRAL PLAZA**—793-3232. #1—*Fright Night.* #2—*Prizzi's Honor.* #3—*The Black Cauldron.* #4—*Sesame Street Presents: Follow That Bird.*

723. **YONKERS—MOVIELAND**—793-0002. #1—*Back to the Future.* #2—*Cocoon.* #3—Thru Aug. 8: *Mad Max Beyond Thunderdome.* Beg. Aug. 9: *Pee-wee's Big Adventure.* #4—Thru Aug. 8: *E.T., the Extra-Terrestrial.* Beg. Aug. 9: *Summer Rental.*

724. **YONKERS—PARK HILL**—969-4477. #1—*Fright Night.* #2—*Sesame Street Presents: Follow That Bird.* #3—*Pale Rider.*

725. **YORKTOWN HEIGHTS—TRIANGLE**—245-7555. #1—*E.T., the Extra-Terrestrial.* #2—*St. Elmo's Fire.*

Rockland County

750. **BLAUVELT—NYACK DRIVE-IN**—358-1844. *Weird Science; Gotcha!*

751. **MONSEY—ROCKLAND DRIVE-IN**—356-4040. Thru Aug. 8: *Sesame Street Presents: Follow That Bird; The Neverending Story.* Beg. Aug. 9: *Summer Rental.*

752. **NANUET—MALL**—623-6336. Program unavailable.

753. **NANUET—ROUTE 59**—623-3355. *The Black Cauldron.*

754. **NANUET—RKO MOVIES**—623-0211. #1—*Fright Night.* #2—Thru Aug. 6: *Rambo: First Blood Part II.* Beg. Aug. 7: *Real Genius.* #3—*National Lampoon's European Vacation.* #4—*Weird Science.* #5—*Back to the Future.*

755. NEW CITY—TOWN—634-5100. #1—*Cocoon.* #2—Thru Aug. 8: *Prizzi's Honor*. Beg. Aug. 9: *Summer Rental.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Mad Max Beyond Thunderdome.* #2—*Fright Night.*

757. NYACK—CINEMA EAST—358-6631. *E.T., the Extra-Terrestrial.*

758. ORANGEBURG—303 DRIVE-IN—359-2021. *National Lampoon's European Vacation.*

759. PEARL RIVER—CENTRAL—735-2530. Thru Aug. 8: *St. Elmo's Fire*. Beg. Aug. 9: *Summer Rental.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Cocoon.*

761. SPRING VALLEY—CINEMA 45—352-1445. *The Gods Must Be Crazy.*

762. SPRING VALLEY—PIX—425-6902. #1—*Weird Science.* #2—*Back to the Future.*

763. STONY POINT—9 W CINEMA—942-0303. *Pale Rider.*

764. SUFFERN—LAFAYETTE—357-6030. *Sesame Street Presents: Follow That Bird.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Back to the Future.*

Connecticut

(Area Code 203)
Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Back to the Future.* #2—*E.T., the Extra-Terrestrial.*

801. DANBURY—CINE—743-2200. #1—*Cocoon.* #2—Thru Aug. 8: *St. Elmo's Fire*. Beg. Aug. 9: *Summer Rental.* #3—*The Gods Must Be Crazy.*

802. DANBURY—CINEMA—748-2923. #1—*National Lampoon's European Vacation.* #2—Thru Aug. 8: *Mad Max Beyond Thunderdome*. Beg. Aug. 9: *Pee-wee's Big Adventure.*

803. DANBURY—PALACE—748-7496. #1—*Fright Night.* #2—*Sesame Street Presents: Follow That Bird.* #3—Thru Aug. 6: *Silverado*. Beg. Aug. 7: *Real Genius.*

804. DARIEN—PLAYHOUSE—655-0100. *Back to the Future.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Back to the Future.* #2—*E.T., the Extra-Terrestrial.*

806. FAIRFIELD—COUNTY—334-1411. *Sesame Street Presents: Follow That Bird.*

807. GREENWICH—CINEMA—869-6030. #1—*Back to the Future.* #2—*E.T., the Extra-Terrestrial.*

808. GREENWICH—PLAZA—869-4030. #1—*St. Elmo's Fire.* #2—*Prizzi's Honor.* #3—*The Gods Must Be Crazy.*

809. NEW CANAAN—PLAYHOUSE—966-0600. *National Lampoon's European Vacation.*

810. NORWALK—CINEMA—838-4504. #1—*Sesame Street Presents: Follow That Bird.* #2—*E.T., the Extra-Terrestrial.*

811. NORWALK—NORWALK—866-9202. *Fright Night.*

812. SOUTH NORWALK—SONO—866-9202. Aug. 7–9: *Lost in America*. Aug. 10–13: *My New Partner.*

813. SPRINGDALE—STATE—325-0250. Thru Aug. 8: *Rambo: First Blood Part II*. Beg. Aug. 9: *Back to the Future.*

814. STAMFORD—AVON—324-9205. #1—*Sesame Street Presents: Follow That Bird.* #2—*Fright Night.*

815. STAMFORD—CINEMA—324-3100. #1—*National Lampoon's European Vacation.* #2—*Weird Science.* #3—Thru Aug. 6: *Silverado*. Beg. Aug. 7: *Real Genius.*

816. STAMFORD—PARK PLACE—323-1600. #1—*The Black Cauldron.* #2—Thru Aug. 8: *Beverly Hills Cop; Rambo: First Blood Part II.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*Cocoon.* #2—Thru Aug. 8: *Mad Max Beyond Thunderdome*. Beg. Aug. 9: *Summer Rental.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*National Lampoon's European Vacation.* #2—*Fright Night.* #3—*Cocoon.*

819. WESTPORT—FINE ARTS—227-3324. #1—*Prizzi's Honor.* #2—*National Lampoon's European Vacation.* #3—227-9619. *Back to the Future.* #4—226-6666. *Weird Science.*

820. WESTPORT—POST—227-0500. *Cocoon.*

821. WILTON—CINEMA—762-5678. *Silverado.*

New Jersey

(Area Code 201)
Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Back to the Future.* #2—*Sesame Street Presents: Follow That Bird.* #3—Thru Aug. 8: *Cocoon*. Beg. Aug. 9: *Summer Rental.*

901. HARRISON—WARNER—482-8550. #1—*National Lampoon's European Vacation.* #2—*Fright Night.*

902. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Sesame Street Presents: Follow That Bird.* #2—*National Lampoon's European Vacation.*

903. JERSEY CITY—LOEWS—653-4600. #1—*Weird Science.* #2—Thru Aug. 8: *E.T., the Extra-Terrestrial*. Beg. Aug. 9: *Summer Rental.* #3—*Back to the Future.*

904. JERSEY CITY—STATE—653-5200. #1—*Fright Night.* #2—*Mad Max Beyond Thunderdome.* #3—*Day of the Dead.* #4—Tent.: *The Heavenly Kid.*

905. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Weird Science.* #2—*Sesame Street Presents: Follow That Bird.* #3—*E.T., the Extra-Terrestrial.* #4—*National Lampoon's European Vacation.*

906. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Cocoon.* #2—Thru Aug. 8: *Mad Max Beyond Thunderdome*. Beg. Aug. 9: *Pee-wee's Big Adventure.* #3—Thru Aug. 8: *Rambo: First Blood Part II.* Beg. Aug. 9: *Summer Rental.* #4—*The Black Cauldron.* #5—Thru Aug. 6: *Silverado*. Beg. Aug. 7: *Real Genius.* #6—*Back to the Future.*

909. WEST NEW YORK—MAYFAIR—865-2010. Thru Aug. 8: *Rambo: First Blood Part II; Berry Gordy's the Last Dragon* Beg. Aug. 9: *Pale Rider.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Weird Science.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—Thru Aug. 8: *Brewster's Millions.* #2—Thru Aug. 8: *Mad Max Beyond Thunderdome.* Beg. Aug. 9: *Summer Rental.*

912. CEDAR GROVE—CINEMA 23—239-1462. *The Black Cauldron.*

915. LIVINGSTON—COLONY—992-0800. Tent.: *The Emerald Forest; The Heavenly Kid.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. *Silverado.*

917. MILLBURN—RKO—376-0800. #1—*Prizzi's Honor.* #2—*Back to the Future.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—*Back to the Future.* #2—*E.T., the Extra-Terrestrial.* #3—*The Gods Must Be Crazy.*

919. MONTCLAIR—WELLMONT—783-9500. #1—Thru Aug. 6: *Rambo: First Blood Part II.* Beg. Aug. 7: *Real Genius.* #2—*National Lampoon's European Vacation.* #3—*Sesame Street Presents: Follow That Bird.*

920. NUTLEY—FRANKLIN—667-1777. #1—*Fright Night.* #2—*Sesame Street Presents: Follow That Bird.* #3—Thru Aug. 8: *E.T., the Extra-Terrestrial.* Beg. Aug. 9: *My Science Project.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Prizzi's Honor.* #2—*Weird Science.* #3—*Silverado.*

922. VERONA—VERONA—239-0880. *Fright Night.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—*National Lampoon's European Vacation.* #2—*Cocoon.* #3—Thru Aug. 8: *Mad Max Beyond Thunderdome.* Beg. Aug. 9: *Summer Rental.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Aug. 8: *Rambo: First Blood Part II.*

931. CRANFORD—RKO—276-9120. #1—*Prizzi's Honor.* #2—*Back to the Future.*

932. ELIZABETH—ELMORA—352-3483. *E.T., the Extra-Terrestrial.*

933. LINDEN—TWIN—925-9787. #1—*Back to the Future.* #2—Thru Aug. 8: *Sesame Street Presents: Follow That Bird.* Beg. Aug. 9 (tent.): *My Science Project.*

934. ROSELLE PARK—PARK—245-0358. *Fright Night.*

935. SUMMIT—STRAND—273-3900. Thru Aug. 6: *Cocoon*. Beg. Aug. 7 (tent.): *Real Genius.*

936. UNION—FIVE POINTS—964-3466. #1—Thru Aug. 8: *Rambo: First Blood Part II.* Beg. Aug. 9: *Pee-wee's Big Adventure.* #2—*National Lampoon's European Vacation.*

937. UNION—LOST PICTURE SHOW—964-4497. *The Gods Must Be Crazy.*

938. UNION—RKO—686-4373. #1—*Weird Science.* #2—Thru Aug. 8: *E.T., the Extra-Terrestrial.* Beg. Aug. 9: *Summer Rental.*

939. WESTFIELD—RIALTO—232-1288. #1—*Cocoon.* #2—*Fright Night.* #3—*Sesame Street Presents: Follow That Bird.*

940. WESTFIELD—TWIN—654-4720. #1—*National Lampoon's European Vacation.* #2—*Mad Max Beyond Thunderdome.* #3—Tent.: *The Heavenly Kid.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *Back to the Future.*

951. CLOSTER—CLOSTER—768-8800. Thru Aug. 8: *E.T., the Extra-Terrestrial.* Beg. Aug. 9: *Summer Rental.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Sesame Street Presents: Follow That Bird.* #2—Thru Aug. 6: *Cocoon*. Beg. Aug. 7: *Real Genius.* #3—Thru Aug. 8: *Back to the Future.* Beg. Aug. 9: *Summer Rental.* #4—*National Lampoon's European Vacation.*

953. EMERSON—TOWN—261-1000. *Cocoon.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Back to the Future.* #2—*Fright Night.*

955. FAIRVIEW—TWIN—941-2424. #1—*E.T., the Extra-Terrestrial.* #2—*Weird Science.*

956. FORT LEE—LINWOOD—944-6900. #1—*Mad Max Beyond Thunderdome.* #2—*Fright Night.*

957. FORT LEE—SHARON—224-0202. Thru Aug. 8: *St. Elmo's Fire.*

958. OAKLAND—TWIN—337-4478. #1—Thru Aug. 8: *Prizzi's Honor*. Beg. Aug. 9: *Pee-wee's Big Adventure.* #2—*Fright Night.*

959. PALISADES PARK—PARK LANE—944-1086. #1—Thru Aug. 8: *Rambo: First Blood Part II.* Beg. Aug. 9: *St. Elmo's Fire.* #2—*Pale Rider.*

960. PARAMUS—BERGEN MALL—845-4449. *Fright Night.*

961. PARAMUS—CINEMA 35—845-5070. *Back to the Future.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Weird Science.* #2—Thru Aug. 8: *Prizzi's Honor.* Beg. Aug. 9: *Summer Rental.* #3—Thru Aug. 8: *The Heavenly Kid.* #4—*Sesame Street Presents: Follow That Bird.* #5—*The Emerald Forest.* #6—Thru Aug. 6: *Silverado*. Beg. Aug. 7: *Real Genius.* #7—*National Lampoon's European Vacation.* #8—*The Gods Must Be Crazy.* #9—Thru Aug. 8: *Rambo: First Blood Part II.* Beg. Aug. 9: *My Science Project.* #10—*Cocoon.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*Mad Max Beyond Thunderdome.* #2—*E.T., the Extra-Terrestrial.* #3—*The Black Cauldron.*

965. RAMSEY—CINEMA—825-2090. *Sesame Street Presents: Follow That Bird.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Program unavailable.

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Sesame Street Presents: Follow That Bird.* #2—*Weird Science.* #3—*Cocoon.* #4—Thru Aug. 8: *Silverado*. Beg. Aug. 9: *Summer Rental.*

969. RIDGEWOOD—ROSEBUD—670-9183. Aug. 5–8: *Broadway Melody of 1936.* Aug. 9–11: *The Postman Always Rings Twice* (1946). Aug. 12–15: *The 39 Steps* (1935).

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Aug. 8: *Rambo: First Blood Part II.* #2—*Sesame Street Presents: Follow That Bird.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Fright Night.* #2—Thru Aug. 8: *The Man With One Red Shoe.* #3—*Pale Rider.* #4—*Day of the Dead.*

972. TENAFLY—BERGEN—567-0004. Thru Aug. 8: *Prizzi's Honor.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Back to the Future.*

974. WESTWOOD—PASCACK—664-3200. Thru Aug. 8: *Mad Max Beyond Thunderdome.* Beg. Aug. 9: *Pee-wee's Big Adventure.*

Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★ New films recommended by *New York*'s critic.

ALMONDS AND RAISINS: THE HISTORY OF THE YIDDISH CINEMA—(1 hr. 30 min., '84) The actors, directors, and producers of the Yiddish cinema (the 300-plus films made in Yiddish between 1927 and 1940 for an audience of American Jews) recount its history. Dir. Russ Karel. 4

AMADEUS—(2 hr. 38 min., '84) Charming but trashy. Peter Shaffer has adaptated his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Tom Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—a bumbling, loutish *boy.* We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in re-creating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 81

ANIMALS ARE BEAUTIFUL PEOPLE—(1 hr. 32 min., '74) A documentary—previously unreleased in New York—by Jamie Uys, director of *The Gods Must Be Crazy*, exploring unusual and amusing aspects of animal behavior in southern Africa's deserts, the land of the Bushmen. G. 47

★ **BACK TO THE FUTURE**—(1 hr. 54 min., '85) It's based on the kind of gimmicky idea that would have caused Rod Serling to mash his vowels in ecstasy. But the gimmick has surprising power. Michael J. Fox, a frustrated high-school rocker, is friends with an outcast mad scientist who accidentally propels him backward thirty years in time. There Fox encounters his parents as unmarried teenagers. His dad, Crispin Glover, is a pathetic weakling who laughs at his own ineptitude; his mom, Lea Thompson, a frozen bourgeoise in 1985, is a heavy-breathing bombshell in a low-cut dress. When the hero accidentally interrupts the first meeting between his parents—the meeting he has always heard about—his mom falls in love with *him.* Faced with an Oedipal catastrophe too gruesome for thought, he struggles to bring his prospective parents together. This mind-boggling, teasing premise has been made with quite extraordinary invention, and the '50s "look"—weak solid colors, duck's ass and taffeta—is a hilarious satire of movies from that period. The movie's conclusion is wonderfully satisfying. Written by the team of Bob Gale and Robert Zemeckis. Dir. Zemeckis. (July 15, 1985) PG. 25, 33, 62, 85, 100, 103, 111, 114, 201, 203, 206, 213, 219, 220, 302, 304, 305, 307, 310, 316, 318, 329, 330, 406, 510, 516, 519, 527, 529, 536, 538, 544, 546, 602, 609, 611, 612, 615, 620, 622, 626, 632, 639, 640, 643, 644, 646, 700, 705, 710, 712, 713, 717, 723, 754, 762, 765, 800, 804, 805, 807, 813, 819, 900, 903, 906, 917, 918, 931, 933, 950, 952, 954, 961, 973

THE BLACK CAULDRON—(1 hr. 20 min., '85) The new animated feature from Walt Disney Pictures—the first shot in 70mm since *Sleeping Beauty* in 1959—is a fantasy-adventure based on *The Chronicles of Prydain,* a series of five books by Lloyd Alexander. With the voices of John Byner, Eda Reiss Merin, Adele Malis-Morey, Billie Hayes, Phil Fondacaro, and John Hurt. Dir. Ted Berman and Richard Rich. PG. 42, 542, 544, 600, 603, 609, 612, 613, 714, 722, 753, 816, 906, 912, 964

LA CHEVRE—(1 hr. 31 min., '81) In French, Eng. subtitles. Reviewed in this issue. 84

THE COCA-COLA KID—(1 hr. 34 min., '85) Dusan Makavejev, the director of this comedy about bottling Coke in Australia, may be the last man alive to believe in sex as a revolutionary force. Alas! By the time the stars, Eric Roberts and Greta Scacchi, finally make it (in feathers), we have long lost interest. Written by Frank Moorhouse, based on his books, *The Americans, Baby* and *The Electrical Experience.* (Aug. 5, 1985) 50

COCOON—(1 hr. 58 min., '85) A group of extraterrestrials lands in the Gulf of Mexico, digs up some pods from the deep, and deposits them in a swimming pool attached to a rented mansion. Meanwhile, Hume Cronyn, Dom Ameche, and Wilford Brimley, elderly inhabitants of the retirement home next door, climb the wall to take a secret swim in the pool. Contact with the cocoons reinvigorates them, and in the morning, their wives and girlfriends (Jessica Tandy, Maureen Stapleton, and Gwen Verdon) smile contentedly. Director Ron Howard may have set out to be generous to the elderly, but this myth of rejuvenation hardly argues for the powers of old people; they aren't shown using their experience or knowledge, only their new physical vitality. And, though it's impossible not to enjoy the actors' scooting around, one may wince for them—by turning them into kids, Howard inadvertantly emphasizes their age more than he has to. The premise is remarkably similar to that of Steven Spielberg's "Kick the Can" episode in *Twilight Zone—The Movie,* and some of the visual motifs are borrowed too. At his best, Ron Howard gives a humorously matter-of-fact tone to fantasy; he has his own way of looking at things—so why borrow Spielberg's? With Steve Guttenberg as a young boat captain, Brian Dennehy and Tahnee Welch as polite aliens, and Jack Gilford as an old grouch who doesn't want to be reinvigorated. Written by Tom Benedek from an unpublished novel by David Saperstein. (June 24, 1985) PG-13. 22, 32, 49, 66, 85, 104, 114, 204, 209, 217, 302, 304, 307, 315, 405, 507, 510, 513, 521, 541, 543, 545, 600, 610, 612, 613, 623, 631, 707, 713, 720, 723, 755, 760, 801, 817, 818, 820, 900, 906, 923, 935, 939, 952, 953, 963, 968

DANCE WITH A STRANGER—(1 hr. 42 min., '85) In England in 1955, a young woman murders her lover, a racing car driver with whom she was having an all-consuming, violently destructive love affair. Based on a true story. With Rupert Everett, Ian Holm, and Miranda Richardson. Written by Shelagh Delaney. Dir. Mike Newell. R. 51

DAY OF THE DEAD—(1 hr. 42 min., '85) The zombies of *Night of the Living Dead* and *Dawn of the Dead* have virtually taken over, but a handful of living humans struggle to survive. With Lori Cardille, Joseph Pilato, Howard Sherman. Written and directed by George A. Romero. 39, 309, 518, 544, 904, 971

DESPERATELY SEEKING SUSAN—(1 hr. 44 min., '85) Susan Seidelman's comedy is a tale of two heroines. Roberta (Rosanna Arquette), a depressed New Jersey housewife, is such a hapless creature that she can't take five steps without tripping over herself. This tiresome pre-liberated dummy, a standard figure in the movies and TV shows of the last fifteen years, has been devised in order to break out of her shell and reject her boorish husband. The other heroine, Susan (Madonna), is somewhat fresher. A downtown con artist, she picks up men at will and discards them when she gets bored. Madonna makes her a considerable comic creation. Fleshy, with heavy shoulders, she's got a long, flat nose and the reddest of red lips, and dresses like a gypsy who went bargain hunting at Frederick's of Hollywood—wherever she goes, she takes possession of the place. The screenplay, an original by Leora Barish, has been laboriously plotted to make the two women exchange roles. There's some charming and casual stuff in this movie, and Aidan Quinn, who plays Roberta's downtown lover, is very appealing, but the premise is irritatingly silly, and Seidelman doesn't direct for the speed and physical jokes that the farce plot seems to require. *Desperately Seeking Susan* is not an authentic expression of downtown sensibility (the way *Stranger Than Paradise* was) but a conventional commercial comedy with an overlay of anti-bourgeois attitudes. (Apr. 22, 1985) PG-13. 4

DIM SUM: A LITTLE BIT OF HEART—(1 hr. 28 min., '85) In English and Cantonese, English subtitles. A comic view of Chinese-American family life: A mother and daughter (played by real-life mother and daughter Kim and Laureen Chew) are at odds over marriage. Screenplay by Terrel Seltzer. Dir. Wayne Wang. PG. 81

★ **THE EMERALD FOREST**—(1 hr. 55 min., '85) A little boy, the son of an American engineer (Powers Boothe) building a dam in the Amazon, wanders into the jungle and is kidnapped by a primitive tribe in green paint—the "invisible people." Ten years later, after many forays, the engineer meets his son again. The boy, now a strong and lithe teenager (Charley Boorman), has been adopted by the tribe's chief, the amiable shaman Wanadi (Rui Polonah), and doesn't want to return to civilization. Written by Rospo Pallenberg and directed by the talented John Boorman, the movie is a mix of standard narrative (a little bit of *Tarzan,* a little bit of *The Searchers* . . .) and anthropological seriousness. Boorman actually makes us care about the rituals of this tribe, whose very existence is threatened by encroaching civilization and also by a neighboring tribe of savage cannibals. The engineer, of course, gets pulled into helping the tribe defend itself, and the movie works towards an action climax. Boorman, who has a weakness for metaphysical speculation, here wraps the fancy ideas into a forward-moving, melodramatic plot. The movie is exciting, imaginative, and sensuously beautiful. (July 22, 1985) R. 21, 30, 55, 56, 82, 202, 311, 326, 519, 701, 709, 915, 963

EXPLORERS—(1 hr. 55 min., '85) The adventures in outer space of three children who take off in a spaceship they built themselves. With Ethan Hawke, River Phoenix, and Jason Presson. Screenplay by Eric Luke. Dir. Joe Dante. PG. 34, 326, 331, 606, 629, 641

14'S GOOD, 18'S BETTER—(47 min., '80) and **GREETINGS FROM WOLLONGONG**—(43 min., '81) Two Australian films, directed by women, about working-class youths. Gillian Armstrong's *14's Good, 18's Better* is a documentary chronicling the lives of eighteen-year-old parents; Mary Callaghan's *Greetings From Wollongong* is a drama about the lives of unemployed teenagers. 1

FRIGHT NIGHT—(1 hr. 46 min., '85) A teenager discovers his next-door neighbor is a vampire. With Chris Sarandon, William Ragsdale, Amanda Bearse, Stephen Geoffreys, and Roddy McDowall. Written and directed by Tom Holland. R. 5, 39, 52, 67, 87, 106, 111, 114, 200, 204, 206, 208, 217, 220, 300, 306, 309, 313, 316, 320, 324, 328, 329, 401, 500, 507, 515, 521, 524, 527, 530, 535, 544, 546, 600, 605, 609, 611, 615, 616, 621, 626, 628, 639, 643, 703, 707, 708, 710, 713, 722, 724, 754, 756, 803, 811, 814, 818, 901, 904, 920, 922, 934, 939, 954, 956, 958, 960, 971

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. 63, 207, 304, 311, 506, 522, 536, 718, 761, 801, 808, 918, 937, 963

THE GOONIES—(1 hr. 54 min., '85) A group of squabbling kids (ranging in age from twelve to about sixteen) go on a hunt for buried treasure in a small Oregon coast town. Noisy and repetitive, this Steven Spielberg production (he wrote the story, Chris Columbus the screenplay, and Richard Donner directed) is hell to sit through. The Rube Goldberg machines that control gates, drawbridges, and cavern doors are witty; the Ma Barker–type gang that the kids run into have memorably grotesque faces; and one of the jabbering peewees—a Jewish fatty named Chunk who can smell pizza at a hundred paces and who recites "*Baruch atoh Adonai . . .*" when he gets into trouble—is consistently funny. But the rest of the kids deliver their lines with mashed potatoes in their mouths, and for most of the picture we're trapped in a Spielbergian tunnel. Papier-mâché boulders fall down, pits with upraised stakes at the bottom suddenly open up, and skeletons shake their bones at us. With luck, Spielberg will come above ground and stay there; the Temple of Doom has become the dullest theater of the summer season. (June 17, 1985) PG. 20, 32, 322, 544, 602, 634, 637, 721

THE HEAVENLY KID—(1 hr. 31 min., '85) A young man killed in a car crash in the fifties returns to present-day Earth as an angel assigned to help out a shy teenager. With Lewis Smith, Jason Gedrick, Jane Kaczmarek, and Richard Mulligan. Written by Cary Medoway and Martin Copeland. Dir. Medoway. PG-13. 32, 60, 65, 114, 201, 300, 304, 309, 500, 507, 521, 527, 544, 609, 612, 613, 634, 707, 721, 904, 915, 940, 963

★ **THE HOME AND THE WORLD**—(2 hr. 10 min., '84) In Bengali, Eng. subtitles. Satyajit Ray's new movie starts slowly, with long, languorous conversations, but it builds to a shattering climax. In Bengal in the early part of the century, a liberal landowner (Victor Banerjee) induces his wife (Swatilekha Chatterjee) to come out of purdah and embrace modern ways. He introduces her to an old friend, a political radical (Soumitra Chatterjee) who mesmerizes the wife and begins an affair with her. The movie can be enjoyed as both a perverse love triangle and as a definitive portrait of an important modern type—the political agitator who seduces and charms and arouses without much thought for the effect he's having on people. Based on a novel by the Nobel laureate Rabindranath Tagore. (July 22, 1985) 13, 81

INSIGNIFICANCE—(1 hr. 45 min., '85) Nothing is what it seems when four American icons confront each other in a hotel room one night in New York in 1953. With Gary Busey as The Ballplayer, Tony Curtis as The Senator, Michael Emil as The Professor, and Theresa Russell as The Actress. Screenplay by Terry Johnson, based on his play. Dir. Nicolas Roeg. R. 50

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt wears his hair long and dyed an orangy blond; at night, preparing to entertain, he puts on a touch of lipstick and a dressing gown. He's feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he re-creates the movies that Molina tells (in particular a Nazi-era German feature), they just look tacky. We no longer understand, as we did in the book, listening to Molina's voice, how he could see them as a vehicle for his own romantic idealism. With Sonia Braga as the star of the movies within the movie, looking uncomfortable in deluxe gowns. Screenplay by Leonard Schrader. (Aug. 5, 1985) R. 56

MAD MAX BEYOND THUNDERDOME—(1 hr. 46 min., '85) Mel Gibson returns as Max, the hero of the Australian action series (*Mad Max, The Road Warrior*) set in the sinister future and featuring grotesque villains and spectacular chases. Co-starring Tina Turner. Written by Terry Hayes and George Miller. Dir. Miller and George Ogilvie. PG-13. 23, 36, 61, 85, 108, 114, 214, 300, 301, 308, 318, 324, 403, 511, 527, 539, 541, 544, 604, 609, 637, 647, 710, 723, 756, 802, 817, 904, 906, 911, 923, 940, 956, 964, 974

A MAN LIKE EVA—(1 hr. 32 min., '83) In German, Eng. subtitles. Female actress Eva Mattes, in the role of the late director Rainer Werner Fassbinder, heads a film production of *La Dame aux camélias* in a run-down villa. Written by Radu Gabrea and Laurens Straub. Dir. Gabrea. 13

THE MAN WITH ONE RED SHOE—(1 hr. 32 min., '85) A comedy about an innocent bystander who becomes involved in espionage, based on the 1973 French film, *The Tall Blond Man With One Black Shoe*. With Tom Hanks, Dabney Coleman, Lori Singer, Charles Durning, Carrie Fisher, Jim Belushi, and Edward Herrmann. Screenplay by Robert Klane. Dir. Stan Dragoti. PG. 37, 523, 971

MY SCIENCE PROJECT—(1 hr. 35 min., '85) The adventures of a high-school student who raids a U.S. Air Force supply dump while trying to put together a science project and discovers a remnant from a UFO. With John Stockwell, Danielle von Zerneck, Fisher Stevens, Raphael Sbarge, and Dennis Hopper. Written and directed by Jonathan Betuel. PG. 44, 84, 309, 315, 516, 524, 527, 603, 612, 613, 631, 721, 920, 933, 963

NATIONAL LAMPOON'S EUROPEAN VACATION—(1 hr. 35 min., '85) Clark Griswald and family, of *National Lampoon's Vacation* fame, are off on a new comic adventure. With Chevy Chase, Beverly D'Angelo, Dana Hill, Jason Lively, Victor Lanoux, and Eric Idle. Screenplay by John Hughes and Robert Klane. Dir. Amy Heckerling. PG-13. 7, 32, 53, 68, 85, 106, 111, 114, 201, 204, 206, 209, 213, 217, 300, 302, 307, 315, 317, 319, 401, 405, 506, 509, 511, 516, 525, 526, 534, 539, 544, 546, 600, 605, 609, 612, 613, 619, 622, 626, 633, 702, 707, 710, 712, 713, 720, 754, 758, 802, 809, 815, 818, 819, 901, 902, 905, 919, 923, 936, 940, 952, 963

★ **PALE RIDER**—(1 hr. 53 min., '85) Stiff, a little slow, heavily indebted to George Stevens's *Shane*, yet still admirable. In California soon after the gold rush, a small community of prospectors struggles to pan a few grains of gold from the mountain streams. Meanwhile, a ruthless big mining operation tries to put them out of business, and the miners, who are weak and without resources, are just about licked when a girl's prayer is answered and a nameless "preacher" descends from the mountains to protect them. Enter Clint Eastwood, who acts with his usual half-serious, half-mocking sense of his own flintlike authority. The script, written by Michael Butler and Dennis Shryack, may be simple, but at least it's coherent and gripping. As director, Eastwood achieves a harshly authentic look; cinematographer Bruce Surtees uses natural light for the indoor scenes, most of which are darker than a burned stewpot. Featuring Michael Moriarty in a mysteriously calm and forceful performance, Christopher Penn as a mean young buck, and Carrie Snodgress as a hardy woman who falls for Eastwood. (July 29, 1985) R. 9, 32, 44, 103, 216, 322, 325, 326, 328, 330, 504, 518, 523, 528, 531, 532, 544, 547, 606, 607, 624, 625, 629, 630, 641, 715, 724, 763, 909, 959, 971

PEE-WEE'S BIG ADVENTURE—(1 hr. 36 min., '85) Comedian Pee-wee Herman sets out on a desperate search for his most prized possession—his bicycle. With Elizabeth Daily, Mark Holton, Diane Salinger, and Judd Omen. Written by Phil Hartman, Paul Reubens, and Michael Varhol. Dir. Tim Burton. PG. 23, 85, 106, 108, 201, 204, 220, 300, 301, 315, 320, 403, 507, 513, 527, 541, 546, 604, 612, 628, 631, 635, 707, 723, 802, 906, 936, 958, 974

PERIL—(1 hr. 40 min., '85) In French, Eng. subtitles. Reviewed in this issue. R. 81

★ **PRIZZI'S HONOR**—(2 hr. 10 min., '85) A strange and wonderful gangster movie, directed with great gravity and an underlying spirit of mockery by the 78-year-old John Huston. Tucking his lower lip in and raising his eyebrows like semaphores, Jack Nicholson is the stolid enforcer, Charley Partanna, who works for the powerful and dangerous Mafia family, the Prizzis. Charley falls for the gorgeous babe Irene (Kathleen Turner), who turns out to be a hired killer just like him. In their first big scene, Turner and Nicholson turn face to face, and as they drink each other in with their eyes, we register the kidded romantic cliché of immediate infatuation, but also enjoy the rare spectacle of two people talking to each other at length on the screen. Many other scenes have a similar dizzying effect of mixed seriousness and play. Lee Richardson and Robert Loggia, as the Prizzi sons, do a straightforward, powerful job of playing heavies, but William Hickey, as Don Corrado Prizzi, the boss of bosses, is teasing his role. Hickey exudes intellectual enjoyment of evil, pleasure in criminality for its own sake. *Prizzi's Honor* is a send-up of Coppola's masterpiece, *The Godfather*, which regarded criminal activity as a matter scarcely less important than affairs of state. Here, everyone joins in the fun. In an insolent comic performance, the regal Anjelica Huston, as Maerose, the Prizzi's outcast daughter, schemes to win back Charley, who was once her lover. A man of feeling, Charley turns out to be the ultimate victim of the Prizzi's "honor." Written by Richard Condon and Janet Roach, from Condon's 1982 novel. (June 24, 1985) R. 25, 30, 45, 82, 214, 219, 304, 322, 501, 516, 518, 524, 530, 533, 543, 609, 618, 627, 635, 710, 722, 755, 808, 819, 917, 921, 931, 958, 963, 972

THE PURPLE ROSE OF CAIRO—(1 hr. 22 min., '85) Woody Allen's sad-sack comedy about illusion and romance. Cecilia (Mia Farrow), a Depression-era hash-house waitress, is dreamily obsessed with the movies playing at the local theater. One night, while watching "The Purple Rose of Cairo," a swank comedy set in Manhattan, one of the characters, Tom Baxter (Jeff Daniels) steps down off the screen and sweeps Cecilia away. Out in the world he's still a movie character—sappy, limited, completely inexperienced. Daniels makes the perfect, unthreatening bozo, but the movie would have been more exciting if Woody Allen had chosen an actor with the giddy, romantic appeal of, say, Ronald Colman or Leslie Howard. Later, when the self-absorbed Hollywood actor who plays Baxter also shows up, Cecilia falls for him too, and the joke of ordinariness is redoubled. All this drabness gets a little sad. The meaning of the movie's ending is that reality is always a cheat—the only thing that doesn't let one down is fantasy. It's as if the director were saying to the movie audience, "You people may have drab lives, but at least you've got dreams that we talented people have generously given you." It's not the kind of thing a director should ever say, or even imply, out loud. (Mar. 11, 1985) PG. 88

RAMBO: FIRST BLOOD PART II—(1 hr. 33 min., '85) Goofy right-wing fantasy. Bare-chested, and so pumped up his veins appear to have erections, Sylvester Stallone is out in the Vietnamese jungle searching for American POW's and fighting off the Vietnamese and the Russians. The mosquitoes, chiggers, and leeches may not be feasting on him, but the director, George P. Cosmatos, certainly is. *Rambo* is a fascist myth of regeneration—it relies on the furious appeal of the "stab in the back." Rambo is betrayed by the same sort of person—according to this movie—that "prevented" the Americans from winning in Vietnam. But Rambo the super-killer, purifying himself by returning to nature, killing with a knife and bow and arrow, will recover American honor. The longing to go back there and win that damn war is so strong that the right-wing fantasists have co-opted the enemy's strategy—guerrilla warfare. The action rages on, not plausible for a second: In imitation of the Japanese who obligingly ran straight into Robert Taylor's line of fire in *Bataan*, the Russians and Vietnamese forget to take cover and haplessly fall down by the dozen before Stallone's hail of bullets. With Charles Napier and Richard Crenna. Not to be confused with the original *First Blood*, which was beautifully directed by Ted Kotcheff. (June 3, 1985) R. 35, 114, 201, 207, 214, 216, 303, 311, 315, 317, 320, 403, 519, 527, 531, 535, 536, 543, 609, 630, 631, 633, 641, 645, 719, 754, 813, 816, 906, 909, 919, 930, 936, 959, 963, 970

REAL GENIUS—(1 hr. 45 min., '85) A comedy about two extraordinarily bright young men, roommates at a highly competitive college, who discover a professor of theirs is exploiting them for his own gain. With Val Kilmer, Gabe Jarret, Michelle Meyrink, and William Atherton. Screenplay by Neal Israel, Pat Proft, and Peter Torokvei. Dir. Martha Coolidge. PG. 20, 24, 30, 60, 88, 102, 201, 206, 217, 304, 308, 309, 320, 402, 403, 501, 510, 516, 519, 521, 524, 527, 543, 619, 634, 710, 754, 803, 815, 906, 919, 935, 952, 963

ST. ELMO'S FIRE—(1 hr. 50 min., '85) It isn't even drama, it's gossip. Seven college graduates—close friends—hang out together the year after school in the Georgetown section of Washington. Not only do they have love affairs, they have quarrels, snits, *problems*. If it had jokes, this thing might be a stalking horse for a sitcom. But it doesn't have jokes, and it feels like something designed to be analyzed on the phone by twelve-year-olds. *St. Elmo's Fire* is so depressing a portent of Hollywood's teen sycophancy because it not only devotes itself to narcissistic kids, it accepts their view of the world without any real criticism. With the exception of Ally Sheedy, the allegedly "hot" young cast pretty much disgraces itself. Starring the inexcusably pompous Judd Nelson, husky-voiced Demi Moore, sheepish Andrew McCarthy, drably honest Mare Winningham, petty, slack Rob Lowe, and as a "romantic" who pursues a beautiful doctor, Emilio Estevez, who comes off as a close equivalent to John Hinckley. (July 15, 1985) R. 12, 46, 54, 88, 202, 215, 216, 316, 325, 500, 504, 515, 520, 521, 524, 527, 528, 533, 609, 627, 641, 645, 719, 725, 759, 801, 808, 957, 959

SESAME STREET PRESENTS: FOLLOW THAT BIRD—(1 hr. 28 min., '85) A musical comedy starring the cast and characters of *Sesame Street*, the long-running children's series on public television. With Jim Henson's Muppets, performed by Caroll Spinney, Henson, and Frank Oz. Also starring Sandra Bernhard, John Candy, Chevy Chase, and Waylon Jennings. Dir. Ken Kwapis. G. 12, 36, 53, 68, 85, 100, 104, 106, 111, 114, 201, 202, 208, 215, 217, 220, 304, 306, 308, 313, 316, 319, 400, 404, 510, 511, 513, 517, 519, 527, 541, 544, 601, 609, 611, 612, 613, 619, 626, 631, 642, 703, 710, 714, 722, 724, 751, 764, 803, 806, 810, 814, 900, 902, 905, 919, 920, 933, 939, 952, 963, 965, 968, 970

THE SHOOTING PARTY—(1 hr. 37 min., '85) Enjoyable, well-acted, but also derivative and second-rate—the kind of civilized semi-worthiness that the British turn out in their sleep. It's 1913, and a group of English aristocrats have gathered at the vast estate of Sir Randolph Nettleby (James Mason, in his last screen performance) for a weekend of sport. Written by Julian Bond, who adapted Isabel Colegate's 1980 novel, and directed by Alan Bridges, the movie is far too explicit in announcing its end-of-an-era themes. For instance, several people appear to know that the war is coming and offer deluded philosophical explanations of what it will mean; we're meant to understand that these aristocrats, good for nothing but shooting, will be leading not a chivalric confrontation but a mass slaughter. Et cetera. Of the actors, Cheryl Campbell, as a libidinous wit, comes the closest to breaking out of genteel cliché. James Mason is also admirable, and has a great moment with John Gielgud, who plays an old campaigner who fights against hunting as sport. Everything stops as the two great actors suavely support and challenge each other. One wants the scene to go on forever, but it quickly ends, and *The Shooting Party* continues on its self-satisfied way. With Dorothy Tutin, Judi Bowker, Gordon Jackson, and Edward Fox. (June 10, 1985) 13

SILVERADO—(2 hr. 13 min., '85) Fitfully entertaining but pointless Western from the master of pastiche, Lawrence Kasdan. There are innumerable scenes of men riding across the plains; there are wagon trains, a slick gambler, a hardy frontier woman, two saloons, and a gallant female saloon keeper (Linda Hunt). There aren't any Indians, but there's a snotty English ruffian (John Cleese), and a dog who is never seen but is still a major character. Kasdan includes every kind of violent encounter, but most of this violence means nothing at all, and at the end, when all the bodies have been used up, the wicked people die and the good ones recover and go off to California. The big shoot-outs don't sum up anything, they aren't organic to anything, they just keep the bodies falling. Yet Kasdan's increasing skill with actors is something to admire. Kevin Kline wears a Gabby Hayes beard, and he squints; his diffident manner—the caution of an intelligent man who has been pushed around and now wants peace—seems to draw the other actors toward him. His scenes have an unusual intimacy. With Scott Glenn as a stoic gunman, Kevin Costner as a young hellion, and Brian Dennehy as a viciously corrupt marshal. Screenplay by Kasdan and his brother, Mark. (July 29, 1985) PG-13. 20, 43, 54, 102, 106, 114, 204, 215, 217, 302, 310, 315, 316, 402, 507, 516, 517, 527, 540, 544, 601, 610, 612, 628, 633, 645, 646, 702, 705, 706, 710, 714, 803, 815, 821, 906, 916, 921, 963, 968

SUMMER RENTAL—(1 hr. 28 min., '85) John Candy stars in this comedy about an air-traffic controller who leases a beach house in Florida for a summer with his family and gets none of the peace and quiet he had hoped for. With Richard Crenna, Karen Austin, and Rip Torn. Screenplay by Jeremy Stevens and Mark Reisman. Dir. Carl Reiner. PG. 25, 33, 66, 85, 103, 108, 206, 213, 307, 317, 318, 330, 511, 517, 519, 525, 527, 535, 546, 605, 612, 619, 634, 643, 646, 701, 705, 710, 714, 717, 723, 751, 755, 759, 801, 817, 900, 903, 906, 911, 923, 938, 951, 952, 963, 968

A VIEW TO A KILL—(2 hr. 12 min., '85) Slack, rather disorganized James Bond movie. It has something to do with a monster created by the Nazis (Christopher Walken) who is trying to achieve (what else?) world domination. He will do this by flooding Silicon Valley. Walken, who giggles and hisses, can't seem to concentrate enough to pull the performance together, and the picture, written by Richard Maibaum and Michael G. Wilson, is a series of disconnected episodes (no one involved with this thing seems to have remembered from scene to scene what it was about). Roger Moore is fine—less oily than usual—but the only thing really worth looking at, apart from the château at Chantilly, is the amazing Grace Jones, who is remarkably stylized. Tall and muscular, she has thin eyebrows, high, pronounced cheekbones, and a plateau of hair that rises straight from her forehead. She's all acute angles, and magnificent. Dir. John Glen. (June 3, 1985) PG. 32, 41, 218, 617

WEIRD SCIENCE—(1 hr. 31 min., '85) A newcomedy, written and directed by John Hughes, about two boys who unwittingly bring to life the woman of their dreams. With Anthony Michael Hall, Kelly Le Brock, Ilan Mitchell-Smith, and Bill Paxton. PG-13. 25, 31, 62, 85, 88, 100, 108, 114, 200, 203, 206, 208, 214, 220, 304, 305, 306, 308, 316, 318, 400, 404, 512, 513, 516, 517, 519, 527, 544, 602, 608, 609, 612, 619, 622, 626, 632, 635, 639, 643, 644, 702, 705, 708, 711, 712, 714, 750, 754, 762, 815, 819, 903, 905, 910, 921, 938, 955, 963, 968

WETHERBY—(1 hr. 37 min., '85) Gloom and silent suffering, repressed emotion and sudden aggression, a cut throat and a bloody suicide—playwright David Hare, making his debut in movies as both writer and director, has chosen the cold gray style of British anguish. In the Yorkshire countryside, a melancholy young man (Tim McInnerny) invites himself to a dinner party given by a local schoolteacher (Vanessa Redgrave). The next day he returns and calmly blows his head off. *Wetherby* is a philosophical mystery story in which the investigation of the young man's act, moving out from the teacher's party to her past and to her relations with her friends, finally asks the question of why *any* of the characters should not commit suicide. The movie, though intelligent, is almost comically morose, and features the kind of rudely insinuating pauses and silences that have become a staple of the British highbrow theater. It's like Pinter without the malicious jokes. Redgrave, however, is a noble monument, and some of the smaller roles are acidly written and very well played. An exasperating movie, with a style so peculiarly uncinematic that some people will doubtless find it highly original. (July 29, 1985) R. 64, 80

Revivals

ALL ABOUT EVE—(2 hr. 18 min., '50) Bette Davis has said that if she's remembered for only one movie she hopes it will be this one. It's a superb drama, witty and satiric, of the Broadway theater and its people. Joseph L. Mankiewicz won Oscars both for writing and directing it; George Sanders won one as Best Supporting Actor. 8

L'AVVENTURA—(2 hr. 25 min., '59) In Italian, Eng. subtitles. Michelangelo Antonioni's epochal film about the problems, real and imaginary, of the leisure class, was dismissed at first, then recognized as a landmark in intellectual filmmaking. The visual and verbal elements of a movie have seldom fused so perfectly to convey ennui, failure, and despair. With Monica Vitti and Gabriele Ferzetti. 48

CARNAL KNOWLEDGE—(1 hr. 36 min., '71) A very funny and very sad film, directed by Mike Nichols, and written by Jules Feiffer, with Jack Nicholson and Arthur Garfunkel as the eternal roommates twenty years later who've never lost their adolescent hang-ups and attitudes toward women and sex. With Candice Bergen, Ann-Margret, and Rita Moreno. 38

E.T., THE EXTRA-TERRESTRIAL—(1 hr. 54 min., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind on Earth, a smallish, green-brown extraterrestrial (E.T., for short) takes refuge in the bedroom of a ten-year-old boy in the California suburbs. In the last three-quarters of an hour Spielberg holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. With Henry Thomas as the boy, and Drew Barrymore as his gravely beautiful little sister. 6, 33, 66, 100, 102, 114, 203, 206, 218, 220, 301, 306, 314, 320, 510, 516, 517, 519, 529, 540, 544, 604, 609, 611, 616, 644, 645, 705, 709, 710, 716, 717, 723, 725, 757, 800, 805, 807, 810, 903, 905, 918, 920, 932, 938, 951, 955, 964

THE GRADUATE—(1 hr. 45 min., '67) Boy meets girl, brought up to date for the sixties (boy also meets girl's mother). An amusing, intelligent film. With Dustin Hoffman and Katharine Ross. Dir. Mike Nichols. 38

GRAND ILLUSION—(1 hr. 52 min., '37) In French, Eng. subtitles. Probably the best treatment of the dying of chivalry in warfare and the passing of aristocracy from the modern world ever made. It is sad, wise, and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting is uniformly superlative. With Jean Gabin and Erich von Stronheim. Dir. Jean Renoir. 8, 48

THE LAST METRO—(2 hr. 13 min., '80) In French, Eng. subtitles. François Truffaut's charming, low-key drama about a Parisian theater troupe during the German Occupation. The troupe's leader, a German-Jewish refugee, has gone into hiding under his own stage, listening to the actors above and trying to control their work through his wife. Truffaut builds his tolerant picture of normal life during the Occupation out of many small vignettes. With Heinz Bennent, Catherine Deneuve, and Gérard Depardieu. 38, 51

LAWRENCE OF ARABIA—(3 hr. 41 min., '62) Still the best spectacle movie ever made. Peter O'Toole, golden hair flying in the breeze, dons white robes as T. E. Lawrence, English uniter of the Arabs during World War I. Much heroism, moral anguish, masochism, sadism, and murky politics. Magnificent desert photography. With Omar Sharif, Alec Guinness, and Jack Hawkins. Dir. David Lean. 11

MADE FOR EACH OTHER (1971)—(1 hr. 47 min.) Renée Taylor and Joseph Bologna star in a comedy (which they wrote) about two misfits who meet at an encounter group and fall in love. With Paul Sorvino. Dir. Robert B. Bean. 13

THE MALTESE FALCON (1941)—(1 hr. 40 min.) John Huston's first film, the private-eye movie that began a whole trend and that almost everybody, it seems, knows and loves. Humphrey Bogart, Mary Astor, Peter Lorre, and Sydney Greenstreet are all glorious. 83

THE MAN WHO KNEW TOO MUCH (1956)—(2 hr.) Slower and heavier than Hitchcock's first (1934) version, but the expansiveness and weight pay off. The elaborate early scenes, which establish the discomfort of James Stewart and Doris Day as tourists in Marrakech, set us up for the disasters and disorienting confusions they experience in that city. And the neurotic conflicts in their marriage make the crises that much more wrenching. One of Hitchcock's most deeply felt thrillers. 38

NOTORIOUS—(1 hr. 41 min., '46) Cary Grant, a cynical government agent, recruits Ingrid Bergman to do undercover work in Rio and falls in love with her. So does a Nazi sympathizer (Claude Rains), who wants her for his wife. His mother wants her dead. Hitchcock's most sensual film—Bergman, who can be rather sluggish, lights up when she's with Grant, and in one scene joins him for one of the longest kisses in movie history. 48

LA RONDE—(1 hr. 37 min., '50) In French, Eng. subtitles. The premier director of romantic regret, Max Ophuls, conducted this *valse triste*, an adaptation of Arthur Schnitzler's play of the folly and blind chance of love. Each actor loves someone else who loves someone else who . . . —you get the idea. The cream of the French actors of the time make up the cast—Simone Simon, Danielle Darrieux, Simone Signoret, Gérard Philipe, Fernand Gravet, and Jean-Louis Barrault in an amusing send-up of his super-sensitive persona, murmuring soulfully, "The moon . . . the stars . . . take off your dress." The bittersweet music-box waltz music is by Oscar Strauss. 48

THE RULES OF THE GAME—(1 hr. 50 min., '39) In French, Eng. subtitles. Jean Renoir's masterpiece (in which he also performs) of the doomed, tragic adultery of the rich and the chirpy adultery of the poor. A film of sensitive observation and profound sympathy that truly captures the mood of pre-war France. 48

SPELLBOUND—(1 hr. 51 min., '45) Gregory Peck and Ingrid Bergman are a bit too much wholesomeness at once, but this film offers plenty of fun and terror with its murder mystery solved through psychoanalysis. With a dream sequence by Salvador Dali. Dir. Alfred Hitchcock. 48

THE STORY OF ADELE H.—(1 hr. 37 min., '75) In French, Eng. subtitles. François Truffaut's classic recounting of the obsessive love of Victor Hugo's daughter Adèle for a worthless English lieutenant. Though clearly mad, Adèle is played by Isabelle Adjani in grand tragic style—she's very moving. 86

SUNSET BOULEVARD—(1 hr. 50 min., '50) Gloria Swanson gives her finest performance in this mordant, cynical story of a silent-film star trying to make a comeback. With William Holden as a kept man, Erich von Stroheim, and Nancy Olson. Dir. Billy Wilder. 8

TO HAVE AND HAVE NOT—(1 hr. 40 min., '44) Lauren Bacall (in her debut) teaches Humphrey Bogart how to whistle (and a few other things). This is one of the great, messy Hollywood romances in which World War II is boiled down to a good-guys-vs.-bad-guys melodrama. It's as full of great lines as *Hamlet*. Dir. Howard Hawks. 83

YOL—(1 hr. 51 min., '82) In Turkish, Eng. subtitles. Though it's stiff and distant, and at times the staging and acting are rudimentary, this is a great movie nonetheless, with passages of overwhelming power. Five prisoners in a low-security prison are given a week's leave to visit their families. Outside, they discover that Turkey, under martial law, is itself a prison, a morass of paranoia and fear. Yilmaz Güney supervised the making of the film while in prison, issuing instructions to his associates; he then escaped, in October 1981, and completed the film himself. 11

THEATER

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Broadway

Now Playing

ARMS AND THE MAN—Kevin Kline, Raul Julia, and Glenne Headly star in a revival of George Bernard Shaw's 1894 comedy; directed by John Malkovich (who takes over the Kevin Kline role on 8/11. Featured in the cast are Louis Zorich, Dimitra Arliss, George Morfogen, Guy Paul, and Caitlin Clarke. Tues. thru Fri. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m. All ticket prices are $30 except on Sat. at 8 p.m. which are $33. **Circle in the Square Theatre,** Broadway at 51st Street (239-6200). 2 hr., 40 min. All major credit cards. **IRLS**

AS IS—William M. Hoffman's excellent and touching play about a gay couple's attempts to come to terms with the frightening threat to life posed by the AIDS crisis; directed by Marshall W. Mason. Featured in the cast are Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, and Lou Liberatore. The acting is remarkable, as are the decor, lighting, and costumes. Mon. thru Sat. at 8 p.m., $25–$35; Wed. and Sat. at 2 p.m., $20–$30. **Lyceum Theatre,** 149 West 45th Street (239-6200). 90 min. All major credit cards. **IRLS**

BIG RIVER—*The Adventures of Huckleberry Finn,* the *Tony Awards–winning musical play based on* Mark Twain's novel, with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff. Featured in the cast are Seth Allen, William Youmans, Susan Browning, Karla De Vito, Jennifer Leigh Warren, Bob Gunton, Ron Richardson, Daniel Jenkins, John Short, Aramis Estevez, et al. There are enjoyable performances, masterly sets, and rhythmic direction. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $32–$40; Fri. and Sat. at 8 p.m., $36–$45; Wed. at 2 p.m., $27–$35. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr., 35 min. All major credit cards.

BILOXI BLUES—Matthew Broderick stars in Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Matt Mulhern, Barry Miller, Penelope Ann Miller, Brian Tarantina, Geoffrey Sharp, Alan Ruck, and Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting; Bill Sadler and Barry Miller are standouts! Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $20–$37.50; Wed. at 2 p.m., $20–$35. **Neil Simon Theatre,** 250 West 52 Street (757-8646). 2 hr., 40 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Jonathan Silverman stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn. Featured in the cast are Verna Bloom, Dick Latessa, Dorothy Holland, Olivia Laurel Mates, Wendy Gazelle, and Mark Nelson. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25–$35; Wed. at 2 p.m., $20–$30. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr., 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Van Johnson star in a musical comedy set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8, Sat. at 2, $37.50–$47.50; Wed. at 2, $32.50–$42.50; some balcony seats $10 at each performance. **Palace Theater,** Broadway and 47th Street (757-2626). 2 hr., 40 min. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 talented American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original charming lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $30–$45; Wed. at 2 p.m., $25–$40. **Winter Garden Theater,** 1634 Broadway and 50th Street (239-6200). 2 hr., 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the great 1933 classic *42nd Street.* Out of the real-life words of chorus-line aspirants, James Kirkwood & Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's thin score. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $30–$45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr., 10 min. All major credit cards. ● ●

DOUBLES—Keir Dullea, Ron Liebman, Austin Pendleton, and Tony Roberts are all real pros who can keep the ball flying in David Wiltse's cleverly molded and orchestrated play, described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costa. Mon. thru Sat. at 8, Wed. & Sat. at 2; $29.50. **Ritz Theatre,** 225 West 48th Street (582-4022). 2 hr., 10 min. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues. thru Sat. at 8, Sat. at 2, Sun. at 3, $30–$45; Wed. at 2; $25–$40; thru 8/11. **Imperial Theater,** 249 West 45th Street (239-6200). 2 hr., 45 min. All major credit cards. ● ●

42ND STREET—Millicent Martin, Don Chastain, Lisa Brown, and Lee Roy Reams are the present stars in this long-lasting musical based on the novel by Bradford Ropes which was made into the 1933 hugely successful film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book by Michael Stewart and Mark Bramble; music by Harry Warren; lyrics by Al Dubin. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m; $27.50–$45; Wed. at 2 p.m., $20–$35. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hr., 15 min. All major credit cards. ● ● **IRLS**

THE ODD COUPLE—Rita Moreno plays the untidy one and Sally Struthers the meticulous one in a revision of the Neil Simon comedy (which originally had two men in the starring roles) about two friends who share an apartment; directed by Gene Saks. Featured in the cast are Mary Louise Wilson, Lewis J. Stadlen, Kathleen Doyle, Tony Shalhoub, Marilyn Cooper, and Jenny O'Hara. Tues. thru Sat. at 8 p.m., $27.50–$37.50; Sat. at 2 p.m., Sun. at 3 p.m., $25–$35; Wed. at 2 p.m.; $20–$30. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. All major credit cards. **IRLS**

OH! CALCUTTA!—A long-running erotic musical comedy/satire, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and others; directed by Jacques Levy; choreographed by Margaret Sappington. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 7 p.m., Wed. at 2 p.m.; $30–$45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr., 10 min. All major credit cards. ● ●

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp. Featured in the cast are Mary D'Arcy, Faye Grant, and Peter Slutsker. Mon. thru Sat. at 8 p.m., $37.50–$45; Wed. and Sat. at 2 p.m; $27.50–$35. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr., 20 min. All major credit cards. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Harry Groener and Maryann Plunkett star in the Pulitzer Prize–winning musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the story tells of an event in the life of Seurat and his mistress-model. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $35–$45; thru 8/17. **Booth Theater,** 222 West 45th Street (239-6200). 2 hr., 30 min. All major credit cards. ● **IRLS**

THE TAP DANCE KID—Musical by Charles Blackwell, Robert Lorick, Henry Krieger; directed by Vivian Matalon. Featured in the cast are Eugene Fleming, Savion Glover, Ira Hawkins, Gail Nelson, Barbara Montgomery, and Martine Allard. The story deals with show-business tradition passed down to a talented ten-year-old boy (Glover); and there are winning performances from all. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 3 p.m., $30–$45; Wed. at 2 p.m., $25–$40. **Minskoff Theater,** 200 West 45th Street (869-0550). 2 hr., 40 min. All major credit cards. ● **IRLS**

Off Broadway

CURSE OF THE STARVING CLASS—Kathy Bates, Eddie Jones, Bradley Whitford, Karen Tull, James Gleason, Jude Ciccolella, Stephen Bradbury, Dan Brady in Sam Shepard's play about the dissolution of an American family; directed by Robin Lynn Smith. Mon.–Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $20–$24. **Promenade Theater,** 76th and Bdway (580-1313).

DAMES AT SEA—Revival of the 1968 hit that spoofed the early '30s Hollywood musicals, starting with a sweet kid from middle America who takes a bus to Broadway with a heart full of hopes; music by Jim Wise, book and lyrics by George Haimsohn and Robin Miller; directed and choreographed by Neal Kenyon. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20–$30. **Lamb's,** 130 W. 44th St. (997-1780).

THE FANTASTICKS—A musical fable in its 26th year. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $20–$24. **Sullivan St.,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Suzanna Hay and David Andrews star in Sam Shepard's play about a man and a woman battling for power in a motel. Tues.–Fri. & Sun. at 8; Thurs. at 3 & 8, Sat. at 7:30 & 10; $22.50–$24.50. **Douglas Fairbanks,** 432 W. 42nd (239-4321). ● ●

THE FOREIGNER—Anthony Heald stars in Larry Shue's play about a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks. Tues.–Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 10; $21–$24.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370).

HANNAH SENESH—Play by David Schecter focusing on the life of the Hungarian-Jewish Freedom Fighter who was captured by the Germans and executed at the age of 22; featuring Lori Wilner. Wed. thru Fri. at 8 p.m., Wed. at 2:30 p.m., Sat. at 7 and 10 p.m., Sun. at 2:30 and 5:30 p.m. **Cherry Lane Theatre,** 38 Commerce Street (989-2020).

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's new comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Fri. at 8 p.m. Wed. and Sat. at 2 p.m., Sun. at 3 p.m., Sat. at 8 p.m.; $26.50–$30. **American Place Theatre,** 111 West 46th Street (869-4731).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with their careers; directed by Gerald Gutierrez. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10, and Sun. at 3 and 7 p.m. **Lucille Lortel Theatre,** 121 Christopher Street (924-8782). ● **IRLS**

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this charming and funny play, now in its fourth year, is set in a Skid Row flower shop run by a botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ira Hawkins. Featured in the cast are Eydie Alyson, Andrew Hill Newman, Fyvush Finkel, Tena Wilson, Suzanne Douglas, Louise Robinson. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $27.50–$35. **Orpheum Theater,** 126 Second Avenue (477-2477). ● ●

MAMMA I WANT TO SING—Desiree Coleman and Doris Troy in a gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer. Thurs. at 8 p.m. (all seats for this performance are $10); Fri. at 8 p.m., Sat. at 11 a.m., 2, 5 and 8 p.m.; Sun. at 2 and 5 p.m.; $15–$20. **Heckscher Theater,** 1230 Fifth Avenue at 104th Street (534-2804). ● ●

MAYOR—Lenny Wolpe has the title role in a musical based on the book by Mayor Edward I. Koch, with music and lyrics by Charles Strouse, book by Warren Leight; directed by Jeffrey Moss. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22–$27.50. **Top of the Gate Theatre,** 160 Bleecker Street (475-5120).

THE NORMAL HEART—Larry Kramer's timely play spans the period from 1981–84 during which years the incidence of AIDS in this country had escalated to epidemic proportions; directed by Michael Lindsay-Hogg. With D. W. Moffett, David Allen Brooks, Brad Davis, Michael Santoro, Philip Richard Allen, Concetta Tomei, William DeAcutis, Robert Dorfman, and Lawrence Lott. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $18 and $20; thru 9/1. **Public/Anspacher Theatre,** 425 Lafayette Street (598-7150).

ORPHANS—Lyle Kessler's story of two brothers and the stranger who enters their home and subtly takes over their lives; inventively and energetically directed by Gary Sinese. Featured in the cast are Kevin Anderson, Terry Kinney, and John Mahoney; and there is no better ensemble acting anywhere. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m., Wed. at 2 p.m.; $14–$24. **Westside Arts Upstairs,** 407 West 43rd Street (541-8394).

PENN AND TELLER—This pair of talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m.; matinees Wed. at 2 p.m., Sun. at 3 p.m.; $17.50–$22.50. **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

RABBONI—Musical with book, lyrics, music by Jeremiah Ginsberg, directed and choreographed by Alan Weeks, and set in ancient Israel, presents an interesting version of the life of Yeshua (a.k.a. Jesus). Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $19.50; thru 8/11. **Perry Street,** 31 Perry Street (279-4200).

SPRINGTIME FOR HENRY—Peter Evans, Tovah Feldshuh, Jodi Thelen, and George N. Martin are the stars in a revival of Benn W. Levy's 1931 comedy about a young ne'er-do-well who is infatuated with his puritanical secretary; directed by Tony Tanner. Tues. thru Sat. at 8 p.m., matinees Wed., Sat., and Sun. at 2 p.m.; $18–$24. **Roundabout Theatre,** 100 East 17th Street (420-1883).

VAMPIRE LESBIANS OF SODOM—Charles Busch's horror play, with curtain raiser *Sleeping Beauty or Coma*; directed by Kenneth Elliott; with Andy Halliday, Arnie Kolodner, and Meghan Robinson. Tues. thru Thurs. at 8 p.m., Fri. and Sat. at 8 and 11 p.m., Sun. at 7 p.m.; $17.50–$20. **Provincetown Theatre,** 133 Macdougal Street (777-2571).

WHAT'S A NICE COUNTRY LIKE YOU . . . DOING IN A STATE LIKE THIS?—Political revue by Ira Gasman and Cary Hoffman, directed by Suzanne Hoffman. Featured in the cast are Missy Baldino, Jane Brucker, Robert Resnick, Steve Mulch, and Hugh Panaro. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $10–$15. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

Theater Companies

AMERICAN THEATER EXCHANGE—From 8/8 thru 31: *In the Belly of the Beast,* presented by the Mark Taper Forum, adapted by Adrian Hall and Robert Woodruff from Jack Abbott's prison letters to Norman Mailer, and from transcripts from Abbott's trial for the murder of Richard Adan. With Carl Franklin, Andy Wood, and Andrew Robinson. Mon. thru Fri. at 8 p.m., Sat. at 5 and 9 p.m., Wed. at 2 p.m.; $20. **Joyce Theatre,** 175 Eighth Avenue (242-0800)

BACH DOR THEATRE COMPANY—A festival of new plays: six original plays in repertory, Bruce Dale's *Wanda and Her Dog* and *Memory Olympics,* Randy Matthews's *James Dean* and *Skeletons,* Steve Bellwood's *Indian Burn* and *Rosemary and Gordon.* Mon. thru Sat. at 7 and 9:30 p.m.; $6; thru 8/11. **Vortex Theatre,** 164 Eleventh Avenue (718-499-4193).

CHICAGO CITY LIMITS—*Choice Cuts,* favorites from the past and some new topics by this improvisational company. Wed., Thurs. at 8:30, Fri. and Sat. at 8:30 and 11 p.m.; $10–$12.50. **Chicago Theater,** 351 East 74th Street (772-8707).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations and musical comedy revues; frequent changes in material. Fri. and Sat. at 8:30 and 10:30 p.m.; $10. **First Amendment Theatre,** 2 Bond Street (473-1472).

JEWISH REPERTORY THEATRE—*Pearls,* a musical with book, music, and lyrics by Nathan Gross, starring Metropolitan Opera mezzo-soprano Rosalind Elias, directed by Ran Avni, tells of a remarkable mother, her son, and his future bride. Featured in the cast are Stan Rubin, Richard Frisch, Grace Roberts, Gloria Hodes, Daniel Neiden, and Judy Kuhn. Tues. thru Thurs. at 8 p.m., Sat. at 8:30 p.m., Sun. at 2 and 7 p.m.; $14–$17; thru 8/29. **Jewish Repertory Theatre,** 344 East 14th Street (279-4200).

MANHATTAN PUNCH LINE—Richard Dresser's *The Hit Parade,* directed by Don Scardino, with original music by Jim Wann; with George Gerdes, Pamela Blair, Keith Reddin, and Larry Block. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 8/11. **Tomi Theatre,** 23 West 73rd Street (279-4200).

MERIDIAN GAY THEATRE—A revival of *If This Isn't Love!,* written by Sidney Morris, tells of a pair who become and remain lovers for over twenty years, with scenes taking place during each decade of their relationship; directed by the author. Eric Gutierres and Mitch Starr are the stars. Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; $10. **Shandol Theatre,** 137 West 22nd Street (279-4200).

NEGRO ENSEMBLE COMPANY—Trevor Rhone's comedy about domestic turmoil and political troubles in Jamaica, directed by Clinton Turner Davis, has reopened for an extended run through Labor Day. Sullivan Walker and Hazel J. Medina have the starring roles. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8:30 p.m., Sun. at 2:30 and 7 p.m.; $12–$17. **Theatre Four,** 424 West 55th Street (246-8545).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion,* a homage to the best, most popular composer of 19th and 20th centuries; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family in New York, and *Colon, Cristobal: El Genoves Alucinado,* Jose Ignacio Cabrujas's comedy. Thru August. $10 for plays and $15 for musicals. Spanish language programs. Call theater for details. **Gramercy Arts,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—The return engagement of Charles Ludlam's *The Mystery of Irma Vep,* a penny-dreadful, starring Ludlam and Everett Quinton, begins August 2nd and plays Fri., Sat., and Sun. at 8 p.m. during August and September; $20. **Theater,** One Sheridan Square (691-2271).

RIVERSIDE SHAKESPEARE COMPANY—David Adamson, Sonja Lanzener, and David Carlyon in *Taming of the Shrew,* directed by Maureen Clarke, music by Frank Lindquist. The company tours parks throughout the boroughs thru 8/18, most performances at 6 p.m. Call 877-5810 for daily performance information. Free.

SHAKESPEARE FESTIVAL IN THE PARK—A musical by Rupert Holmes, based on Charles Dickens's unfinished work, *The Mystery of Edwin Drood;* directed by Wilford Leach. Featured in the cast are Betty Buckley, Cleo Laine, George Rose, Patti Cohenour, Jerome Dempsey, Howard McGillin, and Larry Shue. Tues. thru Sun. at 8 p.m., thru 9/1. **Delacorte Theater,** enter at 81st Street and Central Park West or Fifth Avenue and 79th Street (598-7150). Free tickets are distributed, one per person, from 6:15 p.m. on day of performance.

13TH STREET THEATER—Israel Horovitz's *Line,* in repertory with Steven Bellwood's *Dark Horses* and Alan Magill's *A Neurotic's Guide to Manhattan.* Thru October; $6. Call theater for specifics. **13th Street Theater,** 50 West 13th Street (675-6677).

WEST SIDE REPERTORY—A revival of George Bernard Shaw's *Candida,* a romantic comedy revolving about an eternal triangle; directed by Andres Castro. Fri. thru Sun. at 8 p.m., Sun. at 3 p.m.; $7; thru 9/1. **West Side Repertory Theatre,** 252 West 81st Street (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ATTACK OF THE KILLER REVIEW—N. S. Leibowitz's and George Feltenstein's topical review, directed by Denny Shearer, deals with various aspects of city life, from relationships to yuppies. Thurs. and Fri. at 8 p.m., Sat. at 7 and 10 p.m.; $6; from August 8 through 31. A True Ensemble Theatre production at the **National Shakespeare Theatre,** 591 Broadway (734-8751).

THE CAT AND THE CANARY—John Willard's classic 1921 murder mystery, directed by Margo Abbott. Wed. thru Sat. at 8 p.m.; thru 8/10; $6. **Village Performers Theatre,** 98A Third Avenue (496-2533).

CH BD—And that stands for *Chairman of the Board;* written and directed by Mark Druck. Featured in the cast are James York, Margaret Moray, Dean Ostrum, Will Buchanan, Sherry Crisp, and Susan Karner. Presented by the American Theatre of Actors. 8/7 thru 10 at 8 p.m.; $6. **Sargent Theatre,** 314 West 54th Street, 4th floor (581-3044).

FONTANA DE LA MONTANA—Christopher Foster's comedy about oil being discovered in a Mexican village by some American tourists. Featured in the cast are June Squibb, Frederick Rendina, Stevan Arbona, Doug Popper, Marion Belcher, Olivia Negron, and Tony Calabro. Thru 8/11. Free. Watery Star Theatre, **Rotunda Pavillion,** Riverside Park at the 79th Street Marina. (279-4200).

GOODNIGHT MS. CALABASH WHEREVER YOU ARE—Beck Lee's play, examining the seamier side of corporate America, tells of a disruptive black cleaning woman and a somnambulant chairman of the board. Featured in the cast are Paulene Meyers, Hewitt Brooks, and Stephanie Menuez. Wed. thru Sat. at 8 p.m.; 8/15-9/7; $8. **Newfoundland Theatre,** 6 West 18th Street (279-4200).

HEDDA GABLER-Laura Neal stars in the title role of Henrik Ibsen's 1890 study of a neurotic woman who tries to manipulate and control the destinies of other people; directed by Neal Weaver. Featured in the cast are Jerry Holst, Kurt Schlesinger, Lindsay Frost, Roni Genfan Brown, Herbert DuVal, and Kathleen Darcy. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; 8/7 thru 9/1. **Meat and Potatoes Theatre,** 306 West 38th Street (564-3293).

THE LAST FAMILY DRIVE—And other stories: Three one-acters by Ted Greenberg and David Yazbeck: *See What Happens* concerns the wages of familial sin; *The Jupiter Twins* is a tragicomedy; and *Family Drive* is about a family desperately lost on a drive from Providence to a Woonsocket barbecue. The theme of all is *Family and Frustration.* 8/12 thru 17 at 8 p.m. **Vortex Theatre,** 164 Eleventh Avenue (206-1764).

SHOW BOAT—A revival of the 1927 Kern/Hammerstein/Ferber musical, directed by Gerald Teijelo Jr., celebrates the 100th anniversary of Kern's birth. Featured are Jane Mazzarantani, Mark Perman, Debi White, Paul Mansfield, Julie Ostrow, Robin Heagan, and Tim Holley. Wed. thru Fri. at 8 p.m., Sat. at 2 p.m.; $7; 8/7–10. **University Theatre,** 35 West 4th Street (598-3067).

SPECIAL SUMMER EVENT—Three one-acters: Foster Padway's *The Great Debate,* Robert Moresco's *The Plumber,* and Ted Pezzulo's *The Demand,* the latter two directed by Frank Calo, the first by the author. 8/7 thru 10 at 7 p.m.; $6. **Beckman Theater,** 314 West 54th Street (581-3044).

TALES OF TINSELTOWN-Musical about a girl who comes to Hollywood with a talent for animal imitations, by Michael Colby and Paul Katz; directed by Rick Lombardo. Featured in the cast are Nora Mae Lyng, Olgy Tayne, Nat Chandler, Bob Arnold, Alison Fraser, Elizabeth Austin, and Jason Grae. Mon. thru Fri. at 8; $6; 8/8 thru 31. **Musical Theatre Works,** 133 Second Avenue (246-5877).

THE TIP OF THE ICEBERG—Nomi Rubel has written and directed a drama about relationships between two modern women and their companions. Featured in the cast are Donna Elliott, Nancy Lawson, Gaston Penel, and David N. Bentoff. Mon. thru Wed. at 8 p.m.; $8; 8/19 thru 28. **Shandol Theatre,** 137 West 22nd Street (874-6297 or 722-7067).

TWO SOUTH AFRICAN PLAYS—Paul Benjamin's *Carrier,* story of a barren African woman's conflict with her tribal custom, starring Moeketsi Bodibe and Cheryl Lynn Bruce; and *The Box,* which explores the differences between African and American blacks; featured in this cast are Minnie Gentry, Regina Taylor, Themba Ntinga, Christopher Harvey, and Moeketsi Bodibe. Both are directed by the Paul Benjamin, the author. Thurs. and Fri. at 8, Sat. at 7 and 10, Sun. at 3 p.m.; $8; thru 8/11. **Riverwest Theatre,** 155 Bank Street (243-0259).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6 p.m., Mon., Wed., and Fri.; 10:30–4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availabilty, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, August 7

PLACIDO DOMINGO WITH ANTOLOGIA DE LA ZARZUELA—Madison Square Garden at 8. $15–$55.

OREEN BARRETT, soprano. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

RICHARD FRANK—Country-western music. World Trade Center fountain plaza at 12:15. Free.

AHMAD JAMAL, jazz pianist. Exxon Park, west of Ave. of the Americas, between 49th and 50th Sts., at 5. Free.

FAR BROOK TRIO—Works by Debussy, Brahms, Mozart. Equitable Tower lobby, 120 Broadway near Wall St., at 12:30. Free.

MELANIE BAKER—String quartet. CUNY mall, 42nd St. west of Fifth Ave., at 12:15. Free.

THE REVELATIONS/AVENTURA—Pierrepont St. Playground, entrance to Brooklyn Heights promenade, at 7:30. Free.

BRONX-PARK MUSIC—Steve Lane at Bronx Park East and Waring Ave.; Peggy Lawrence at Skyview Houses; Ray Rapetti at Parkchester. All at 7:30, all free.

CASANOVA Y MONTUNO—Latin music. Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., Bronx, at 6. Free.

DEAN PRATT—Big band music. George Washington Bridge Bus Station, 178th St. and Broadway, at 4:30. Free.

SUMMER SING—Brahms's *Requiem* will be conducted by Lenora Thom, with pianist Janet Montgomery. Wave Hill, 675 W. 252nd St., Bronx (549-3200), at 8. $4 includes score rental and refreshments.

SEUFFERT BAND, George F. Seuffert, conductor. Beach 116 St., Rockaway Park, Queens, at 7. Free.

TINA TURNER/GLENN FREY—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $20.

Thursday, August 8

MOSTLY MOZART—A "Wind Spectacular" with The Mostly Mozart Festival Winds and The Sylvan Winds. Mozart's Serenade for Thirteen Winds in B-Flat, K. 361, Serenade for Eight Winds in c, K. 388; Handel's *Royal Fireworks Music.* Avery Fisher Hall at 8. $8, $13. Pre-concert recital at 7: The Sylvan Winds.

PLACIDO DOMINGO WITH ANTOLOGIA DE LA ZARZUELA—See 8/7.

BROOKLYN BOYS CHORUS—Chase Manhattan Plaza, Nassau and Liberty Sts., at 12. Free.

JULIE KROLOFF, soprano/**NEAL GOREN,** pianist. Songs of Poulenc, Marx, Walton. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Richard Westenberg conducts open readings of Mozart's *Ave Verum Corpus,* Verdi's *Requiem.* CAMI Hall, 165 W. 57th St., at 7:30. $5.

STEPHEN GLASER, pianist. Olympic Tower, Fifth Ave. at 51st St., at 5:30. Free.

BENNY POWELL, jazz. 1411 Broadway Plaza, at 38th St., at 12:15. Free.

TONE KWAS—Big band music. City Hall steps, Park Row–Broadway, at noon. Free.

THE HEIGHTS TRIO—Music of Haydn, Weber, Damase. Equitable Tower lobby, 120 Broadway near Wall St., at 12:30. Free.

GUANABARA—Brazilian jazz and samba. World Trade Center plaza, at 12:15. Free.

MARK MORGANELLI/WARREN CHIASSON—Jazz. 1 Dag Hammarskold Plaza, 47th St., between Second and Third Aves., at 12. Free.

MARK MORGANELLI— Jazz. Port Authority Bus Terminal, Eighth Ave. and 41st St., at 4:30. Free.

PAAVO CAREY, flutist. Union Square Park at 12. Free.

SHIGEO NERIKI, pianist/**WARREN LASH,** cellist/**IK-HWAN BAE,** violinist. Mozart's Piano Trio in E, K. 542; Beethoven's Piano Trio in D, Op. 70, No. 1, "Ghost"; Brahms's Piano Trio in c, Op. 101. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $8.

THE REVELATIONS/MARK MORGANELLI AND THE JAZZ FORUM ALL-STARS—Owl's Head Park, Colonial Rd. and 68th St., Brooklyn, at 7. Free.

FOSTINA DIXON AND WINDS OF CHANGE—Fort Greene Park, Brooklyn, at 6. Free.

BRONX-PARK MUSIC—Lenny Cherry at Co-op City, Sec. 1; Alvin Thomas at Richman Park, at 7:30. Free.

TINA TURNER/GLENN FREY—See 8/7.

SUMMERJAZZ—Hudson River Museum, 511 Warburton Ave., Yonkers (914-963-4550). Paquito D'Rivera Quintet, at 8. $3.

Friday, August 9

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz, conductor. With soprano Edith Mathis, tenor Jerry Hadley, bass John Cheek, New York Choral Artists. Handel's *Alexander's Feast.* Avery Fisher Hall at 8. $8, $13. Pre-concert recital at 7: Members of the Mostly Mozart Festival Orchestra.

DON HENLEY/KATRINA AND THE WAVES—Music on the Pier, Pier 84, 45th St. and the Hudson River (249-8870), at 7:30. $10.

SUMMERPIER—Johnny Copeland Band. South Street Seaport Museum Pier 16, Fulton St. and the East River (669-9424), at 8. Free.

ROY CAMPBELL QUARTET—Jazz. Royal Court Theater, 301 W. 55th St. (997-9582), at 9 and 11. $10.

HAYDN/MOZART TRIO—Music of Haydn and Mozart. Equitable Tower lobby, 120 Broadway near Wall St., at 12:30. Free.

ROBIN RUSSELL, pianist/flutist. Galleria atrium, 115 E. 57th, at 12. Free.

JOE HEUKEROTT—Folk music. Centerfold, 263 W. 86th St. (866-4454).

STEVE SACKS AND GUANABARA—Jazz. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

SUMMER SYMPHONY CHAMBER PLAYERS—Queens College Rathaus Hall, L.I.E. and Kissena Blvd., Flushing, at 8. $3.

JULIUS GROSSMAN ORCHESTRA—Steve Hartman, clarinetist. Music of Elgar, Haydn, Mozart. Immaculate Conception Church, Ditmars Blvd. and 29th St., Astoria, Queens, at 7:30. Free.

TOOTS AND THE MAYTALS/CARL MC DONALD AND TASTE—Reggae. Celebrate Brooklyn, Prospect Park Bandshell, P.P.W. and 9th St., Brooklyn, at 8. Free.

GALA FESTIVAL CHAMBER ORCHESTRA—Charles Barker, guest conductor. Music of Rossini and Beethoven. L.I. University—C. W. Post College, Greenvale, N.Y. (516-299-2474), at 7:30. $5.

CARAMOOR FESTIVAL—Katonah, N.Y. (914-232-5035). Tatiana Troyanos, soprano. Handel's "Con l'ali di costanza" from *Ariodante,* Mahler's Three Songs, Berlioz's Songs from "Nuits d'ete," Mozart's "Parto, parto" from *La Clemenza di Tito,* Ravel's "Sheherazade," De Falla'a "Siete canciones populares espanolas." Spanish Courtyard at 9. $17.50.

Saturday, August 10

MOSTLY MOZART—See 8/9.

STEVIE RAY VAUGHAN AND DOUBLE TROUBLE—Music on the Pier, Pier 84, 45th St. and the Hudson River (249-8870), at 7:30. $10.

SUMMERPIER—Tonight, Michael Urbaniak and Constellation. See 8/9 for other details.

JUAN GABRIEL, singer. Madison Square Garden, Felt Forum, at 7:30. $20, $22, $25.

MAZE—With Frankie Beverly and Angela Bofill. Beacon Theater, 2124 Broadway (874-1717), at 8. $18, $20.

RIVERSIDE CHURCH—The Drive at 122nd St. (222-5900). Wendell Westcott, guest carillonneur, at 12. Free.

ROY CAMPBELL QUARTET—See 8/9.

LORD NELSON/TONY RICARDO/JEFF MEDINA AND THE HIT SQUAD—Caribbean music. Celebrate Brooklyn, at Prospect Park Bandshell, P.P.W. and 9th St., at 8. Free.

MOZARTEAN PLAYERS—Music of Mozart, Beethoven and Dvorak. Wave Hill, 675 W. 252nd St., Bronx (549-3200), at 2. $6.

FOSTINA DIXON AND WINDS OF CHANGE—Brower Park, Brooklyn, at 2. Free.

RAY RIVERA BAND/JOYCE KAYE—Carnarsie Pier, Rockaway Pkwy. at Belt Pkwy. Overpass, at 12:30. Free. Bring chairs.

DON HENLEY/KATRINA AND THE WAVES—Music at Jones Beach, Wantagh, L.I. (516-221-1000), at 8. $14.75.

DIZZY GILLESPIE, trumpeter. Planting Fields Arboretum, Oyster Bay (516-922-0061), at 8. $10, $12.50.

OREGON—Jazz. Inter-Media Art Center, 370 New York Ave., Huntington, N.Y. (516-549-9666), at 9. $10.

LONG ISLAND PHILHARMONIC, Christopher Keene, conductor. Heckscher Park, Prime Ave. and Route 25A, Huntington, N.Y. (516-271-8423), at 8:30. Free. Take folding chairs or blankets.

BRIDGEHAMPTON CHAMBER MUSIC—Violinists Ida Kavafian, Ani Kavafian, pianist Andre-Michel Schub, flutist Marya Martin, cellist Fred Sherry. Music of Mozart, Prokofiev, Kuhlau, Brahms. Presbyterian Church, Montauk Highway, Bridgehampton, N.Y., at 8. $10.

CARAMOOR FESTIVAL—Katonah, N.Y. (914-232-5035). All-Vivaldi. New York Chamber Soloists, with flutist Paul Dunkel, violinists Helen Kwalwasser and Hamao Fujiwara. Vivaldi's Concerto for Strings in A; Concerto for Piccolo in C; Concerto for Two Violins, Strings and Harpsichord in d; Concerto for Violin, Flute, Strings and Harpsichord in D; *The Four Seasons.* Venetian Theater at 8:30. $10–$22.

WATERLOO FESTIVAL—Waterloo Village, Stanhope, N.J. (201-347-4700). An evening with Gordon Lightfoot. At 8:30; $15-$18.50; lawn, $10.

Sunday, August 11

MAZE—See 8/10.

ROY CAMPBELL—See 8/9. Tonight at 7 and 9.

METROPOLITAN SOLOISTS—Wind ensemble. Works of Bach and Beethoven. The Dairy, east of the Carousel and just north of Wollman Rink, at 1. Free.

RIVERSIDE CHURCH—The Drive at 122nd St.(222-5900). Wendell Westcott, guest carillonneur, at 10:30. Free.

SALON BON TON ENSEMBLE—East River Park, one block below Grand St., at 2. Free. Bring your own instrument and join in.

BRONX ARTS ENSEMBLE, Jonathan Tunick, conductor. "Palm Garden Salon Orchestra." A selection of French, German, and Austrian light salon music of the 19th century. Van Cortlandt Mansion, Broadway at 242nd St., Bronx, at 2. Keating Hall, Fordham U., Bronx Rose Hill Campus at Southern Blvd., at 4. Both free.

JOSE FAJANDO—Latin music. Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., Bronx, at 2. Free.

NEW YORK GOLDEN STARS STEEL BAND/VILLAGE DRUMS OF FREEDOM—Caribbean music. Celebrate Brooklyn, at Prospect Park Bandshell, P.P.W. and 9th St., at 8. Free.

THE SINGLES—Bay 8th St. Playground, Brooklyn, at 2. Free.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park, Queens, at 3. Free.

SHIGEO NERIKI, others. See 8/8. Today at 4.

NEW YORK CHAMBER ORCHESTRA—Works by Bach, Handel, Scarlatti. Brooklyn Botanic Garden, in the Alfred T. White Memorial area (718-622-4433), at 3:15. Free.

BRIDGEHAMPTON CHAMBER MUSIC—At 6:30. Music of Haydn, Ravel, Schubert. See 8/10.

HIGHLANDS BRASS QUINTET—Boscobel, Route 9D, Garrison-on-Hudson, at 2. $4.

CARAMOOR FESTIVAL—At Katonah, N.Y. (914-232-5035). Igor Kipnis, harpsichordist. J. S. Bach's Complete Fantasias for Harpsichord; Handel's Overture to "Amadigi," Chaconne in G; Scarlatti's Sonatas. Spanish Courtyard at 5:30. $17.50.

Monday, August 12

MOSTLY MOZART—Festival Orchestra, Peter Maag conductor; pianist Emanuel Ax, violinist Nadja Salerno-Sonnenberg. Mozart's Four Interludes from "King Thamos," K. 345, Piano Concerto No. 17 in G, K. 453, Violin Concerto No. 5 in A, K. 219, Symphony No. 38 in C, K. 504. Avery Fisher Hall at 8. $8, $13. Pre-concert recital at 7: Ax and Salerno-Sonnenberg.

CROSBY, STILLS AND NASH/THE BAND—Music on the Pier, Pier 84, 45th St. and the Hudson River (249-8870), at 7:30. $12.50.

DAVID BUECHNER, pianist. Music of Rameau, Faure, Debussy, Casadesus. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

THE JAZZ BABIES—Jazz vocal trio. A gazebo concert. Washington Market Park, Greenwich and Chambers Sts., at 6:30. Free.

DOVER WOODWIND QUINTET—Music of Handel, Ibert, Haydn, Mozart, Danzi. Equitable Tower lobby, 120 Broadway near Wall St., at 12:30. Free.

NEW YORK CITY BRASS ENTOURAGE—1 Dag Hammarskjold Plaza, 47th St., between Second and Third Aves., at 12. Free.

TED BRAGIN—Dixie music. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

CAIMANO BAND— Bush Park, Queens Blvd. and 61st–63rd Sts., Woodside, at 7. Free.

BRONX-PARK MUSIC—Khali Lukemann at Concourse Village; Steve Lane at Ciccorone Park; Peggy Lawrence at Comras Mall. All at 7:30, all free.

COUNT BASIE ORCHESTRA WITH SARAH VAUGHAN—Old Boys High Field, between Midwood St. and Rutland Rd., Brooklyn, at 7:30. Free.

NICK PAONE—Ciccorone Park, Bronx, at 7:30. Free.

Tuesday, August 13

MOSTLY MOZART—Alicia de Larrocha, pianist. Scarlatti's Six Sonatas, Handel's Suite No. 5 in E, Mozart's Sonata in C, K. 330, Sonata in D, K. 311. Avery Fisher Hall at 8. $8, $13.

CROSBY, STILLS AND NASH/THE BAND—See 8/12.

DENNIS KEENE, organist. Music of J. S. Bach, Franck, Durufle, Vierne. Trinity Church, Broadway at Wall St., at 12:45. Free.

ROBERT DICK, flutist/**THE NEW WINDS**—Cooper-Hewitt Museum's Carnegie Garden, Fifth Ave. at 91st St. (860-6868), at 6:30. Free.

SAMMY'S NEW YORK STOMPERS—Bell Plaza, 42nd St. and Sixth Ave., at noon. Free.

ED NEUMEISTER—Jazz. Grace Plaza, Sixth Ave. and 43rd St., at 12:15. Free.

DARRELL LAUER, tenor/**MAX LIFCHITZ**, pianist. Works by Schubert, Thomas Turner, Michael Daugherty. Equitable Tower lobby, 120 Broadway near Wall St., at 12:30. Free.

JEAN FINEBERG—Jazz. 1411 Broadway Plaza at 38th St., at 12:15. Free.

COMMUNITY JAM—Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

NEW YORK CHORAL SOCIETY SUMMER SING—E. Jon De Revere conducts an open reading of Mendelssohn's *Elijah*. CAMI Hall, 165 W. 57th St., at 7:30. $5.

WALDO PARK BRASS ENSEMBLE/KAREN FERRIS QUINTET—Bensonhurst Park, Cropsey Ave. at Bay Pkwy., Brooklyn, at 7. Free.

JOHNNY ZAMOT AND SOCIEDAD '76—Bushwick Park, Brooklyn, at 6. Free.

BRONX-PARK CONCERTS—Bill Spilka at Rice Stadium; Bobby Pace at Rosedale Playground. Both at 7:30, both free.

Opera

New York City Opera
At the New York State Theater

THROUGH NOVEMBER 17. $6–$29. Note: all foreign-language operas are subtitled in English. 8/7: No performance. 8/8 at 8: Verdi's *Attila*, Keene conducting; with Roark-Strummer, Ramey, West, Clark, Burchinal, Pauley; 8/9 at 8: Bellini's *Norma*, Bonynge conducting; with Stapp, Forst, Shaulis, Grayson, Clark, Dansby. 8/10 at 2: Rossini's *La Cenerentola*, Siciliani conducting; with Marsee, Munro, Castle, Morales, Titus, McKee, Pauley; at 8: Gilbert and Sullivan's *The Mikado*, Stahl conducting; with Peterson, Sparrow, Castle, Iauco, R. McKee, Eisler, Harrold, Wexler, Hamilton. 8/11 at 1: Gilbert and Sullivan's *The Mikado*, Stahl conducting; with Munro, Golden, Shaulis, Rose, R. McKee, Serbo, Billings, J. McKee, Cossa; at 7: Bellini's *I Puritani*, Muller conducting; with Robinson, Bunnell, Fowler, Clark, Long, Dworchak, Bassett. 8/13: No performance.

Other

LIGHT OPERA OF MANHATTAN—Thru 8/25: Romberg's *The New Moon*. Norman Thomas H.S., 111 E. 33rd St. (718-383-5541). Wed.–Sat. at 8; matinees Wed. at 2, Sat. and Sun. at 3:30. $17.50, $20.

NEW YORK GRAND OPERA—Puccini's *La Boheme*. Cunningham Park, 196th St. and Union Turnpike, Fresh Meadows (718-463-7700). 8/10 at 7:30. Free.

VILLAGE LIGHT OPERA—A potpourri of Gilbert and Sullivan, operetta and Broadway songs. Bryant Park, Sixth Ave. and 40th–42nd Sts. 8/13 at 12:30. Free.

Dance

CALABASH DANCE THEATER—African dances in traditional costumes. Continental Insurance atrium, 180 Maiden Lane, at Front St. 8/7 at 12:15. Free.

CONSTRUCTION COMPANY—Three dances by Joan Erskine. Sideshows by the Sea, Coney Island, Boardwalk and W. 12th St., Brooklyn (718-852-1305). 8/10–11 at 5. $5.

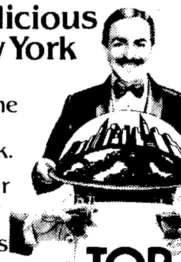
DANCE THEATER WORKSHOP—219 W. 19th S. (924-0077). 8/8–10 at 8: Pam Quinn and Michael O'Connor in "Recent and Imponderable Material in Dreams." 8/12–13 at 8: Doug Skinner in "An Attractive Production," with Helen Dannenberg and Eddie Gray. $7.

JUST DANCE CO.—Bell Plaza, Sixth Ave. and 42nd St. 8/13 at 12. Free.

POOH KAYE—The Eccentric Motions: New York premieres of dances choreographed to music by John Zorn and friends. Museum of Modern Art sculpture garden, 14 W. 54th St. (708-9750). 8/9 at 8. Free.

REBECCA KELLY DANCE COMPANY—Chase Manhattan Plaza, Wall St. 8/13 at 12:30. Free.

NINA WEINER AND DANCERS—East Hampton Middle School, 76 New Town Lane, East Hampton, N.Y. 8/8–10 at 8. $5.



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ART

Galleries

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SOLOS

Madison Avenue and Vicinity

MARC CHAGALL—Drawings and graphics from 1922–1984, thru 8/30. Sindin, 1035 Madison (288-7902).

MICHAEL HEIZER—Paintings, sculpture, drawings and photographs, thru 9/14. Fourcade, 36 E. 75th (535-3980).

ALEXANDER RUTSCH—Sculpture, paintings and graphics by a Yugoslavian artist, thru 8/17. Austrian Institute, 11 E. 52nd (759-5165).

EGON SCHIELE—Seventeen paintings, thru 8/31. Sabarsky, 987 Madison (628-6281).

ALBERT STRAUSMAN—Wood-and-metal sculptures that resemble clocks, thru 9/7. Marymount Manhattan College, 221 E. 71st (472-3800).

PAUL WEINGARTEN—Paintings, thru 8/23. Salander-O'Reilly, 22 E. 80th (879-6606).

57th Street Area

YOLANDE ARDISSONE—Paintings of France and Holland in an Impressionist style, thru 8/10. Findlay, 17 E. 57th (421-5390).

OLIVER JOHNSON—Paintings, pastels, and drawings of cats, thru 9/15. Felicie, 141 E. 56th (752-7567).

East Village

SYDNEY BLUM—An installation of canvas and earth entitled, "Mirrored Mortality," thru 8/25. Avenue B, 167 Ave. B (473-4600).

WALT CHRISTOPHER STICKNEY—An installation entitled "Celling," for which the gallery walls will be lined with chain-link fence laced with barbed wire, 8/8-22. Vox Populi, 511 E. 6th (477-2279).

SoHo and TriBeCa

JASPER JOHNS—"The Screenprints"—an exhibition of all of his work in the silkscreen medium, thru 8/24. Lorence-Monk, 568 Broadway (431-3555).

WILLIAM W. RADAWEC—Three large figurative paintings, thru 9/2. Windows on White, 62 White.

NIEVES SAAH—Expressionistic paintings, thru 8/31. 22 Wooster (431-6445).

STUART SHERMAN—Sculptures and performance sets, thru 8/9. Carpenter + Hochman, 420 W. Broadway (219-0110).

Other

ILYA BOLOTOWSKY—Biomorphic paintings from the '30s, including the reconstruction of his WPA Williamsburg Mural, thru 9/15. Fine Arts Center, SUNY, Stony Brook, N.Y. (516-246-6846).

BALCOMB GREENE/ROBERT GWATHMEY—Paintings by both. Thru 8/15. Vered, 68 Park Place, East Hampton (516-324-3303).

RAFAEL COLON MORALES—Paintings that reflect this artist's Caribbean heritage, thru 9/3. Otto Rene Castillo Center, 7 E. 20th (505-0170).

ROBERT QUIGLEY—Paintings and assemblages, thru 8/15. Zim-Lerner, 123 University Place (777-1907).

ROBERT QUIJADA—Painted and textured constructions, thru 9/30. St. Peter's Church, 54th and Lexington (935-2200).

DAN RICE—Paintings of urban landscapes as visionary scenes of apocalypse, thru 8/8. BACA Downtown, 111 Willoughby, Brooklyn (718-598-2222).

NANCY SCOTT—White relief sculptures made of paper, thru 9/23. St. Peter's Church, 619 Lexington (935-2200).

STOW WEGENROTH—Rare prints and drybrush drawings from the 30s' thru the 70s', of New York City and the New England coastline, thru 8/11. Ryan, 452 Columbus (799-2304).

GROUP SHOWS

Madison Avenue and Vicinity

ARADER—23 E. 74th (628-3668). Drawings, watercolors and prints by artists who traveled through the American West in the 1830's, including Bodmer, Catlin, Miller; thru 8/31.

CHILDS—956 Madison (772-6606). Watercolors and other works on paper celebrating the summer, by Lewis, Luce, Meissner, Simon, Woodbury; thru 9/7.

DAVIS & LANGDALE—746 Madison (861-2811). Works on paper by 19th- and 20th-century British and American artists, including Anderson, Haseltine, Herder, Lear, Prendergast; thru 8/30.

EINSTEIN—1018 Madison (628-8782). Recent work by gallery artists, including Cornell, Faden, Pekarsky, Sleigh, others; thru 8/23.

FORUM—1018 Madison (772-7666). 20th-century paintings and sculpture, by Archipenko, Gillespie, Gwathmey, Laurent, Levine, Nadelman, others; thru 8/9.

GRAHAM MODERN—1014 Madison (535-5767). Paintings and sculpture by gallery artists; thru 8/23.

KREN—22 E. 65th (861-9933). Drawings by Horn, Peglau, Taylor; prints by Chamberlain, de Maria, Haacke, Lewitt, Marden, Twombly, others; thru 8/31.

MARBELLA—28 E. 72nd (288-7809). Paintings of nature from the 19th and early 20th centuries, by Bierstadt, Cropsey, Marsh, Sloan, others; thru 10/5.

MATHES—851 Madison (249-3600). Paintings and works on paper by Anthony, Bower, Mazur, Roseman, others; thru 8/31.

MCCARRON—1014 Madison (772-1181). Prints and drawings by Old Masters; thru 9/2.

SACHS—980 Madison (734-7795). Prints and works on paper by gallery artists and others; thru 8/16.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Calder, Rothko, Smith, others; thru 8/30.

SPANIERMAN—50 E. 78th (879-7085). Paintings about summer, by Bierstadt, Chase, Hassam, Metcalf, Sharp, Williamson, others; thru 9/30.

WENDER—3 E. 80th (734-3460). Modern and contemporary Chinese paintings; thru 9/2.

57th Street Area

ALEXANDER—20 W. 57th (757-3721). Classic prints by Beal, Clarke, Cornell, Diebenkorn, Grooms, Jacquette, others; thru 8/23.

DEUTSCH—20 W. 57th (765-4722). American 20th-century works, by Avery, Baziotes, Dove, Graves, Hartley, Henri, Marsh, others; works by Aptekar, Daniel, Kelley, Mayer, Schultz; thru 9/30.

FISCHBACH—24 W. 57th (759-2345). Paintings by gallery artists; thru 8/31.

FRUMKIN—50 W. 57th (757-6655). Works based on an outline, a cutout and/or a silhouette, by Arneson, Azaceta, Brown, Colescott, others; thru 8/15.

GOODMAN—24 W. 57th (977-7160). Works by Prina, Stahl, Williams; thru 8/16.

HEESY—50 W. 57th (245-1420). Works by gallery artists, including Brown, Cohen, Heizer, Mazur, Stayton, others; thru 8/30.

HERSTAND—24 W. 57th (664-1379). Paintings by Schumacher, Tapies, Vedova; sculpture by Fonseca, Miro, Noguchi; thru 8/15.

KENNEDY—40 W. 57th (541-9600). "The Legacy of Napoleon"—etchings, lithographs and engravings from that period, thru 8/30.

MERRIN—724 Fifth (757-2884). PreColumbian masterpieces; thru 8/30.

PACE—32 E. 57th (421-3292). Paintings by Close, Dine, Dubuffet, Jensen, Picasso, Schnabel; sculpture by Calder, Flanagan, Nevelson, Samaras, Steinberg; thru 8/31.

PROTETCH—37 W. 57th (838-7436). Architectural drawings by Ambasz, Bofill, Ferri, Graves, Hejduk, Krier, Mack, Rudolph, Vinciarelli; thru 8/30.

ROSENBERG—20 W. 57th (757-2700). Paintings, drawings, sculpture, prints and tapestries by Calder, Chagall, Dali, Marini, Matta, Miro, others; thru 9/14.

ST. ETIENNE—24 W. 57th (245-6734). European and American landscapes by Corinth, Gerstl, van Gogh, Klimt, Mihaesco, Moses, others; thru 9/13.

SAMUELS—11 E. 57th (355-6444). Old Master paintings and drawings from the 15th–18th centuries; thru 8/31, (by appt.)

TATISTCHEFF—50 W. 57th (664-0907). Figure paintings by Clutz, Cook, Freeman, Geiger, Harris, Perry; thru 8/15.

WASHBURN—42 E. 57th (753-0546). "The Park Avenue Cubists"—paintings by Frelinghuysen, Gallatin, Morris, Shaw, others; thru 8/31.

WUNDERLICH—41 E. 57th (838-2555). Paintings and bronzes of the American West by Bierstadt, Borein, Farny, Moran, Remington, Russell, Seltzer, Sharp; thru 9/7.

East Village

M-13—440 E. 9th (505-9016). Works by artists born under the astrological sign Leo, including Byron, Chalfin, Davis, Hewitt, Prol, others; thru 8/18.

NOW—430 E. 9th (674-3211). "Micro Wave"—works by Anthony, Buggiani, Keever, Sharp, Wall, others; thru 9/1.

TRIBAL ARTS—84 E. 10th (982-4556). "African Masks: Mediators Between Two Worlds," thru 8/30.

SoHo and TriBeCa

ADLER—578 Broadway (925-3336). Works by gallery artists, including Canright, Clough, Santlofer, Solomon, Zucker, others; thru 8/31.

BAUM—109 Hudson (219-9854). "Independent Visions"—works by Lower, Mindich, Schwartz, Siboney, Smith, Vasquez; thru 8/31.

BOND—30 Bond (477-4912). "Stigmata"—works by Apfelschnit, Burden, Keever, Milow, Scanga, Wool, others; thru 8/10.

CUTLER—164 Mercer (219-1577). Works by Colarusso, Cvijanovic, Faust, Flechemuller, Gorni, Nalls; thru 8/9.

JACK—138 Prince (966-4235). Paintings, sculpture, works on paper by Coignard, Fortune, Lage, McCormick, Pleet, Villa, others; thru 8/31.

JACOB K. JAVITS FEDERAL BUILDING—26 Federal Plaza. Fifth Annual Caribbean-American Art Exhibition; thru 8/30.

KNOWLTON—153 Mercer (431-8808). Works by Bramson, Embry, Gilliam, Pindell, Piccillo, others; thru 8/23.

LITTLEJOHN-SMITH—133 Greene (420-6090). Paintings by Davilla, Guerra, Palacios; thru 8/20.

NEO PERSONA—51 Hudson (406-9835). Works by Bates, Coyer, Cutler, Kladis, others; thru 8/30.

NICHOLS—83 Grand (226-1243). Prints by Cady, Clark, De Woody, Himmelfarb, Richmond, others; thru 8/31.

PIETRASANTA—81 Franklin (219-3128). Painting and sculpture by Florsheim, Kretschmer, Nettles, Saito; thru 8/16.

SEGAL—568 Broadway (431-0010). Paintings of the American West, by Audubon, Bodmer, Catlin, Miller; thru 9/16.

Other

ARSENAL—Central Park at Fifth Ave. & 64th St. (360-8173). Paintings by Haitian artists, including Auguste, Casimir, Normil, Valcin, others; thru 8/15.

BENSON—Bridgehampton, N.Y. (516-537-3233). "The Nature Conservancy Show," with works by Andrews, Bowden, Dash, Elmaleh, Zilka, others; thru 8/14.

CITY—2 Columbus Circle (974-1150). Maritime history and architectural renovation of Snug Harbor; thru 8/10.

TOWER—45 W. 18th (620-0505). Recent works by Anthony, Bloom, Lerner, Scorselo, Wright; thru 8/16.

WAVE HILL—675 W. 252nd, Bronx (549-3200). "The Lotus are Blooming"—contemporary Chinese paintings; thru 9/18.

Photography

ART CITY—439 E. 9th (420-0867). Photographs by Aljian, Brafman, Carey, Gasoi, Hawthorne, others; thru 8/11.

TOM BRAZIL—Photographs of the Dance Theater Workshop's 1984/85 season, thru 9/9. Bessie Schonberg Theater, 219 W. 19th (691-6500).

TEDDY EISENBERG—Underwater photographs, thru 9/10. Gordin, 4 Morton (242-6209).

SANDI FELLMAN—20" x 24" Polaroid photographs showing compositions of materials, flowers and female figures, thru 8/23. Witkin, 415 W. Broadway (925-5510).

FRENCH CULTURAL SERVICES— 972 Fifth (570-4400). "Fresson Photographs: A Unity of Vision"—works by Batho, Faucon, Fresson, Horvat, Plossu, Stewart, others; thru 8/31.

I.C.P.—1130 Fifth (860-1777). Pioneers of Soviet Photography: 1917-1941; Soviet Photography of World War II: 1941-1945; thru 9/8.

SUSAN LEONARD—Underwater photographs of fish, invertebrates, wrecks, and reefs, thru 9/2. Burgundy, 467 Amsterdam (787-8300).

MILLER—38 E. 57th (319-1800). Recent photographic self-portraits by Berg, Friedlander, Kertesz, Samaras, Sherman, others; thru 8/30.

OVERSEAS PRESS CLUB—52 E. 41st (679-9650). Four decades of photographs by Harvey Fondiller, taken on assignment in Alaska, Mexico, Surinam; thru 8/30.

PACE/MACGILL—11 E. 57th (759-7999). "Swimmers"—photographs by Cartier-Bresson, Dahl-Wolf, Erwitt, Frank, Meyerowitz, Stieglitz, others; thru 8/31.

STOREFRONT FOR ART AND ARCHITECTURE—51 Prince (431-5795). Photographs of the poor and homeless; thru 8/31.

303 PARK SOUTH—(533-0777). Photographs by Belcher, Carey, Hoberman, Levine, Lemieux, Prince; thru 8/9.

WOLF—30 W. 57th (586-8432). 19th- and 20th-century photographs about life in the summer, by Bartholomew, Devine, Sternfeld, Weston, others; thru 8/23.

Performance

CREATIVE TIME'S ART ON THE BEACH—Battery Park City Landfill, Gate 18, Chambers and West Sts. (571-2206). 8/7 at 6:30: Karen Bausman, Gina Bianco, Leslie Gill, Melissa Meyer, Henry Threadgill Marching Band; 8/11 at 6:30: Colin Lee, Nancy Owens, Jessica Hagedorn, Butch Morris. $6. Casual attire, sneakers and blankets advised.

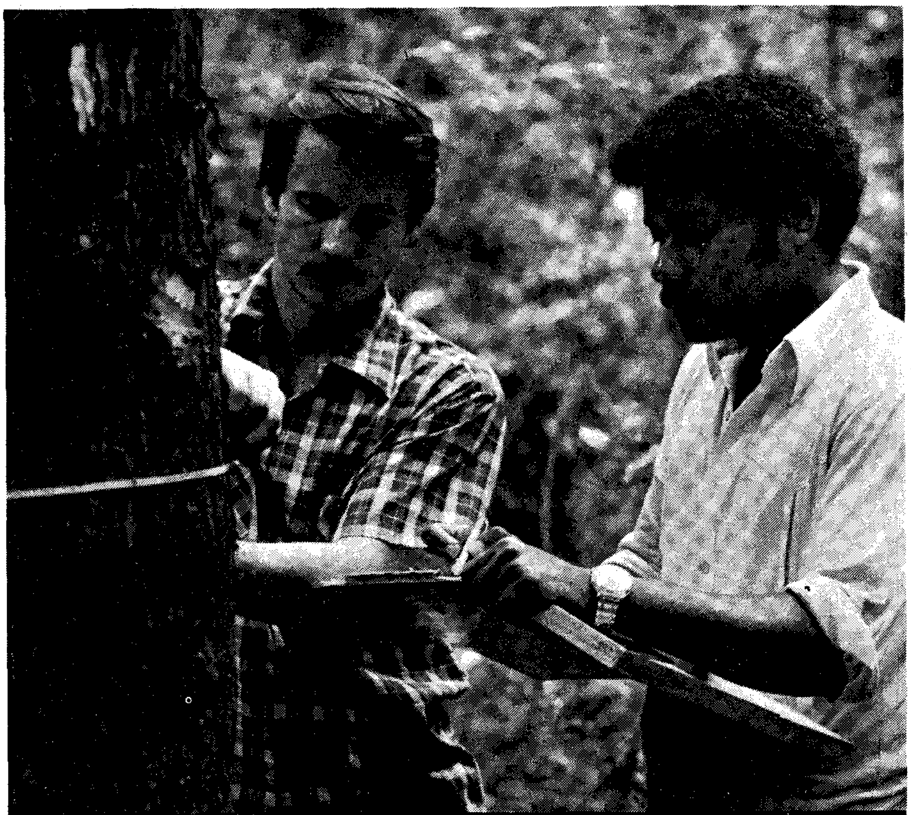
P.S. 122—150 First Ave. (477-5288). 8/8-11, 15-18 at 9: Eric Bogosian in "Drinking in America." $6.

VOX POPULI—511 E. 6th (477-2279). Artist/poet Walt Christopher Stickney in "Celling." 8/8 at 7. Free.

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors and children 75¢. Architectural Ceramics: Eight Concepts; thru 8/24.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples, 3,000



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ART

artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . Mountain of the Mist; thru 9/2 . . . Moving a Museum: The Rothschild Collection of Birds; thru Aug. . . Collector's Choice: Sea Shells of Nathan L. Halpern; thru Summer...The Art of Cameroon; thru 10/15.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Japanese Ghosts and Demons: Art of the Supernatural; thru 9/1 . . .Tibet: Images from the Remote Himalayas—photographs by Sara Jacobson; thru 9/1.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . Emerging Expressions: The Artist and the Computer; thru 9/22 . . . The Bronx: A Celebration; thru '86 . . . Miriam Cruz: Painting Constructions; thru 9/5 . . . *Cari Rosmarin: Recent Works; thru 9/5.*

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Pyramid: A Wall Drawing by Sol Lewitt; thru 9/2 . . . Park Slope Artists; thru 9/9 . . . Mingei: Japanese Folk Art from the Brooklyn Museum Collection; thru 9/30.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . Wine: Celebration and Ceremony; thru 10/13 . . . Rare Illustrated Design Books; thru 10/6 . . . Chicago Furniture: Art, Craft and Industry, 1833–1983; thru 8/25 . . . Carnegie Libraries: Sesquicentennial Celebration; thru 9/1.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10–4. Free. A city landmark, period rooms, Washingtonia, etc...A Pageant of American Independence: The Watercolors and Drawings of Harry A. Ogden; thru 8/30.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1 students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3, students and seniors $1.75. (Free Tues. 5–8). Modern Masters . . . Painterly Visions: 1940–1984: From the Guggenheim Museum Collection; thru 9/3...Collection Gallery: Recent Acquisitions; thru 9/15.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.–Sun. 10–5 (last admission 4). $4.75, children $2.50, seniors $4. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit. The Hall of Honor, living memorial to American heroes. . . A full-size replica of World War I S.E.5 fighter plane.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8. Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . The Jewish Patrons of Venice—Part I; thru 9/29 . . . Recent Acquisitions: Contemporary American Art; thru 9/3 . . .Personal Visions: The Batkin Collection of Israeli Art; The Furman Collection of Jewish Ceremonial Art; The Schulman Collection of 20th-Century American Art.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. *Suggested contribution* $4:50; *children and seniors* $2:25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C., Through the Third Century A.D . . . New Galleries for Ancient Near Eastern Art . . . The Camera and the Photograph: Images in Light; thru 1/5 . . .Man and the Horse; thru 9/1 . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru 9/1 . . . Revivals and Explorations: Decorative Arts in England and France, 1850–1900; thru 9/8 . . . The Art of Pre-Columbian Gold: The Jan Mitchell Collection; thru 8/11 . . . Keynotes: Two Centuries of Piano Design; thru 11/29 . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Taino Art of the Dominican Republic; thru 10/13 . . . The Engravings *of Giorgio Ghisi* (1520–1582); thru 10/3 . . . Selection Two in the new Esther Annenberg Simon Gallery, thru 9/2. . .Karl Bodmer's America: Watercolors and Drawings; thru 10/6...American Stoneware: Selections from the Collection of Arthur and Esther Goldberg; thru 9/8...Marie Zimmermann: Art and Craft in Metal; thru 9/8...The 'Iron-Wire' Line: The Art of Chinese Figure Painting; thru 12/29. **The Cloisters**, Fort Tryon Park (923-3700). Medieval Collection.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.–Fri. 10:30–4:30, Sat.–Sun. 11–4. Puerto Rican Abstract Artist Tony Bechara: Five-Year Retrospective; thru 8/31.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.–Sun. 10:30–5:30. $2; seniors and students $l; free Tues. eve. Southern Folk Art; thru 8/25.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern . . .Lady from Anadarko; thru 12/29.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $4.50; *students* $3; *seniors* $2. (Thurs. 5–9 *pay as you wish*). New West Wing . . . A Personal View: Photography in the Collection of Paul F. Walter; thru 8/13 . . . Kurt Schwitters; thru 10/1 . . . Ricardo Bofill and Leon Krier: Architecture, Urbanism, and History; thru 9/3 . . . New Work on Paper 3; thru 9/3.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr . . . Fine Figure of a Woman; thru 9/15 . . . Broadway's Best: Tony Award Designs 1973–1983; thru 9/15 . . . Collecting New York; thru 9/8.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.–Fri. 10–4:30; Sat., Sun. 1–5. Closed Mon. Free . . . American Artists Abroad: The European Experience in the 19th Century; thru 9/2.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2:50, seniors and students $2. Selections from the Permanent Collection . . . Luis Melendez: Spanish Still Life Painter of the 18th Century; thru 9/1 . . .The Figure in 20th-Century American Art: Selections From The Metropolitan Museum of Art; thru 9/1.

NEW YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Fri. 11–5, Sat. 10–5, Sun. 1–5, $2; children 75¢. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . Centuries of Childhood in New York; thru 8/25 . . . Karol Kozlowski: 1885–1969; thru 8/10 . . . Audubon's Birds of North America: The Original Watercolors; thru 9/14 . . . The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera; thru 1/5 . . . Chicago and New York: Architectural Interactions; thru 10/26 . . . Metropolis in Mourning: Ulysses S. Grant, 1822–1855; thru 9/1.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily ex. Sun. 10–6; some collections to 9 . . . Landmarks in English Literature; thru 12/31 . . . New York by George Forss; thru 8/31 . . . New World Voyages; thru 8/20. **Lincoln Center.** Made in America: Modern Dance Then and Now; thru 9/14.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.,Thurs., Fri. 10–5; Wed. 10–8; Sat.–Sun. 1–6. Contribution suggested. Paintings by Marilyn Perlman; thru 8/18 . . .Ponce de Leon: In Search of the Fountain of Youth—paintings by Joe Zucker; thru 9/22 . . . Material Pleasures: Furniture for a Postmodern Age; thru 10/20 . . . The Wool Print: Architect-Designed Fabrics for Chairs; thru 10/20.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10–5, Sat.–Sun. 1–6. $1; children 50¢. The Fine Art of Collection I; thru 10/6 . . .*Recent Acquisitions and Notables from* the Permanent Collection; thru 10/6.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Drawing Acquisitions: 1981–1985; thru 9/22 . . . Figures from the 1950s; thru 8/25 . . . Michael Heizer Dragged Mass Geometric; thru 9/1. **Whitney Museum** at Philip Morris, 42nd at Park (878-2550). Art for the Masses 1911–1917, A Radical Magazine and Its Graphics; thru 10/3.

Auctions

DOYLE—175 E. 87th St. (427-2730). 8/7 at 10: Furniture and Decorations. On view from 8/3.

PHILLIPS—406 E. 79th St., (570-4830). 8/8 at 11: Over 400 Paintings, Watercolors, Drawings and Prints. On view from 8/5.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 8/13 at 9:30 & 2: Sotheby's Arcade Auction. On view from 8/7.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 6–11:30, Sat. 6:30–12:30. Available for private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

A DISCOVERY OF SOHO—451 Broome St., at Mercer St., 334-1222. Casual. Continental. Spcls: chicken ambassador, pasta primavera, red snapper. Res. sug. L Mon.–Fri. 11:30-4. Br Sat.–Sun. 11:30-4. D Mon.–Sat. 5–midnight. Private parties for 200. **(M)** AE, DC.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. nightly. **(M)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American/seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.–Sat. 11:30–5. D Mon.–Fri. 5–11, Sat. to midnight, Sun. 11:30 a.m.–11 p.m. Private parties for 30–100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15–10. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.–midnight. **(I)** No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.–Fri. 8–10. L & D Mon.–Fri. 11:45–9. Closed Sat.–Sun. **(M)** AE, CB, DC, MC, V.

GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Dress opt. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.–Sat. 6–11, Sun. 2–10. Closed Mon. **(M-E)** **AE.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: salmon sausage with cucumber, tomatoes, and herb sauce; scallop ravioli with leek and fennel in a tomato butter sauce, salmon fillet with three caviars in a lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–4. Prix fixe D. Ent. Private parking. **(M)** AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** AE, CB, DC, MC, V.

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.–Sat. noon–4. D Mon.–Fri. 4–9, Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE ST. JEAN DES PRES—112-114 Duane St., bet. Broadway & Church St., 608-2332. Casual. Belgian. Spcls: tomates "cerise" farcies aux crevettes grises, feuillete d'escargots aux tomates fraiches, escalope de veau Roquefort, homard farci a la brunoise de legumes. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–4. D Mon.–Sat. 6–11. Prix fixe for L & D. Private parties for 50–150. Free D parking after 6. **(M)** AE, DC, MC. V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental/Seafood. Spcls: seafood mixed-grill, bouillabaisse, medaillons of veal a la creme. Res. sug. L Mon.–Fri. 11:30-4. D Mon.–Thurs. 4–11:30, Fri.–Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-soft-shell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** AE, MC.

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American/seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. 11:30–4:30. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Bar open till 2 a.m. **(M)** AE, CB, DC, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.–Sun. 7–midnight. Ent. Closed Mon. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** AE, CB, DC, MC, V.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental/nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11:30–5. D daily 6–midnight. Ent. Thurs.–Sat. eves., & Br Sun. Private parties for 30–150. **(M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. by opera and popular singers. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thurs. 4–midnight, Fri.–Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5. D daily 5–3 a.m. Outdoor café. **(I)** MC, V.

CHARLIE MOM—47-49 Seventh Ave. South., bet. Bleecker & Morton Sts., 255-2848. Casual. Szechuan. Spcls: tangerine beef, di-chromatic chicken, fruits of the sea, mixed chinese vegetables, fried ice cream. Res. sug. L Mon.–Fri. noon–3. Dim Sum Br Sat.–Sun. noon–4. D Sun.–Thurs. 3–midnight, Fri.–Sat. to 2 a.m. Private parties for 60. Also **464 Sixth Ave., bet. 11th-12th Sts.,** 807-8585. **(I)** **AE, MC, V.**

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.–Sat. 5:30–

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RESTAURANT DIRECTORY

10:30, Sun. 4:30–10. Closed Mon. **(M)** AE, CB, DC, MC, V.

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.–Fri. 9–11. Br Sat.–Sun. 9–5. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. Ent. **(I-M)** AE, MC, V.

CUISINE DE SAIGON—154 W. 13th St., 255-6003. Casual. Vietnamese. Spcls: lemon grass beef, shrimp wrapped in sugar cane, Saigon famous pasta. Res. sug. D daily 5–11:30. **(M)** AE.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M)** No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas & chicken mole.Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: goat cheese ravioli, duck breast carpaccio, warm raspberry gratin. Res. nec. L Mon.–Fri. noon–3. Br Sun. 11:30–4. D daily 5:30–midnight. Late night S. **(M)** AE, CB, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican/Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.–11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** AE, CB, DC, MC, V.

KIKUSUI—7 W. 8th St., 674-2718. Casual. Japanese. Spcl: sushi. D daily 5–midnight. **(M)** AE.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.–Fri. noon–3. D and after theater S daily 5:45–11:30. Br Sat. & Sun. noon–4. **(M)** AE, CB, DC, MC,V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M) AE, DC, MC, V.**

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.–Sun. 6:30–10. Closed Mon. **(E)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon–midnight daily. **(I-M)** AE, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M)** AE, CB, DC, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: baked crabmeat Creole, pan-fried whole bass with scallions & ginger, grilled sliced sirloin with cracked pepper, olive oil & lemon, fresh & smoked salmon salad. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–4, Sun. 11–4:30. D Sun.–Thurs. 6–11:30, Fri. to 12:30, Sat. 6:30–12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M) AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** AE, DC.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.–Sat. noon–2. D Mon., Wed.–Sat. 6–10:15, Sun. 5–9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.– Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.– Sun. 11–5. Private parties for 100. **(I)** No Credit Cards.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** AE, DC, V.

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: summper special 1½-lb. lobster, swordfish, salmon, steak, banana Foster, frozen souffle. Res. sug. D Tues.–Sat. 5:30–11:30. Private parties for 50. Pianist Tues.–Sat. from 5 p.m. Closed Sun. & Mon. **(M)** AE, MC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken potpie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.–Fri. 11:45–2. D Mon.–Fri. 5:15–10:30, Sat. to 11:30, Sun. 4:30–9:30. Br. Sun. noon–3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(I-M)** AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** AE, CB, DC, MC, V.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian/Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10:30. Pianist Mon.–Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** AE.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. 3–1, Sun. 3–midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish/Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.–midnight. Br Sat.–Sun. noon–4. **(M)** AE, CB, DC, MC, V.

IL GALLETTO—120 E. 34th St., 889-1990. Casual. Northern Italian. Spcls: angel hair primavera, pollo Galletto, vitello Quo Vadis. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Private parties for 25. Closed Sun. during Aug. **(M)** AE, CB, DC, MC, V.

IL GIARDINO—233 E. 34th St., 689-0497. Dress opt. Northern Italian. Spcls: venison Il Giardino with polenta, stuffed veal chop, medaglioni di vitello alla champagne. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Mon.–Sat. noon–2 a.m., Sun. noon–midnight. Spcl. pre-theater D. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** AE, DC, MC, V.

LA TRIESTINA—241 Lexington Ave., bet. 34th-35th Sts., 532-9256. Dress opt. Northern Italian. Spcls: capellini primavera, veal alla casa, chicken Triestina. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** AE, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** AE, CB, DC, MC, V.

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** AE, CB, DC.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** AE, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. Bar open till 4 a.m. Outdoor cafe. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard, thru 9/3, summer salad festival. L Mon.–Fri. noon–2:30. D daily 6–11. Pre-theater D 5:30–7:30. Ent. nightly 5:30–1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese/Continental. Spcls: emince of duck & mousse, chicken roulade with basil, spinach & carrots laced with mozzarella sauce, supreme of fish with ginger teriyaki. Res. nec. L Mon.–Fri. noon–3. D Sun.–Thurs. 6–midnight, Fri.–Sat. till 1 a.m. **(M)** AE, CB, DC, MC, V.

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Pianist nightly. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Fri. 11:45–3:30. D Mon.–Fri. 3:30–9. Complete L & D. Closed Sat.–Sun. thru Aug., except for private parties. **(I)** AE, CB, DC, MC, V.

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RESTAURANT DIRECTORY

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** AE, CB, DC, MC, V.

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M) AE, DC, MC, V.**

LAVIN'S—23 W. 39th St., 921-1288. Dress opt. American. Spcls: roast pheasant, grilled rabbit, Coho salmon in sauces of American wines. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10. Private parties for 100. Closed Sat.–Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15–700. Dancing. **(E)** AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon–midnight. Private parties. Pianist Tues.–Sat. **(M)** AE, CB, DC, MC, V.

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. AE, CB, DC, MC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–midnight. Private parties for 20–60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6–11. Br Sat.–Sun. noon–5. L Mon.–Fri. 11–5. D daily 5–10. S daily 10–6 a.m. **(I)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CAPTAIN'S TABLE—860 Second Ave., at 46th St., 697-9538. Dress opt. Seafood Mediterranean. Spcls: red snapper en papillote, grilled whole fish with Provencale herbs, soft shell crabs. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. 5–midnight. Closed Sun. **(M)** AE, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon–midnight. **(I)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, ribs, Res. sug. L Mon.–Fri. 11:30–3:30. D Mon.–Fri. 3:30–11, Sat. to 11:30, Sun. 3–10. Piano bar in saloon Mon.–Fri. 5–11. Free D parking Mon.–Sat. 5–midnight. **(M)** AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** AE, CB, DC, MC, V.

CHEZ VONG—220 E. 46th St., 867-1111. Dress opt. Cantonese/hunan/szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir fried with chinese vegetables, Peking style pork loin. Res. sug. L daily 11:30–3. D daily 6–11:30. Private rooms for 8-60. **(E)** AE, CB, DC.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M) Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(E)** AE, CB DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.–Thurs. 11:30 a.m.–11 p.m., Fri.–Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 4–midnight. Banquets for 10–150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. Closed Sat.–Sun. during August.**(E)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sún. **(M-E) AE, CB, DC, MC, V.**

L'ENDROIT—208 E. 52nd St., 759-7373. Formal. Classic French. Spcls: rack of lamb en croute, Dover sole Dieppoise, escalope de veau aux champignons. Res. sug. L Mon.–Fri. noon–3. D Mon.– Sat. 5:30–midnight. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E) AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed thru 9/3. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American/Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7–9:30. Buffet L Mon.–Sat. 11:30–2:30. D daily 5–midnight. Snack menu daily 11:30 a.m.–midnight. Champagne buffet Br Sun. 11–3. **Lobby Bar:** Daily noon–midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.–Fri. noon–3 a.m., Sat. from 1 p.m., Sun. 5–midnight. Bar open 1 hr. later. Ent. Mon.–Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabushabu, tofu steak. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** AE, CB, DC, MC, V.

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. **(I-M)** AE, DC, MC, V.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Banquet room 20–100. **(M)** **AE, CB, DC, MC, V.**

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Tues.–Sat. noon–3. D Tues.–Sat. 5–11. Closed Sun. & Mon. **(M)** AE, CB, DC.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.–Fri. 7:30–11. Br Sat.–Sun. 9–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. **(M)** AE, CB, DC, MC, V.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.–Sat. noon–4. D Mon.–Sat. 5–2 a.m., Sun. 4–8. Bar till 4 a.m. Spcl. prix fixe D 8–midnight. Parties for 300. Pianist nightly. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Summer garden. Closed Sun. **(E)** AE, CB, DC, MC, V.

BEANSTALK—1221 Sixth Ave., bet. 48th-49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St., & Broadway, 757-3110. Casual. American. Spcls: steak, old-fashioned barbecued ribs, hamburgers, incl. salad bar; shrimp; beer, wine or sangria with dinner. L Mon.–Sat. 11:30–3:30. D Mon.–Thurs. 4–11:45, Fri.–Sat. to 12:45, Sun. 1–10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thurs. 4–11, Fri.–Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.**, 593-1627. **(M)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: assorted smoked meats, boneless breast of chicken in white peppercorn sauce, pasta & fish du jour. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Private parties for 15–60. **(M)** AE, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French/International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11:30. S 11:30–1:30. Closed Sun. **(M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Cas-

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ual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish/Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.–Fri. noon–11 p.m., Sat.–Sun. 1–11. **(I-M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–9. Pre-theater D 5–6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

GALETO'S—40 W. 56th St., 757-3351. Casual. Continental. Spcls: cornish hen Galeto, turkey breast steak, fresh salmon or swordfish grilled on hardwood charcoal. Res. sug. L daily 11–4:30. D daily 4:30–11. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Complete L & D. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** AE, CB, DC, MC, V.

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** AE.

LA CREPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crèpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.–Thurs. 11:30 a.m.–11:30 p.m., Fri.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** AE, CB, DC, MC, V.

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts., 586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. Also **La Veranda—60 E. 54th St.,** 758-5560. **(M)** AE, CB, DC, MC, V.

LE MADELEINE—405 W. 43rd St., 246-2993. Casual. French. Spcls: fresh tuna seviche, blackened bluefish, calves liver framboise. Res. sug. L Mon–Fri. noon–4. Br Sat.–Sun. 11:30–4. D daily 5–midnight. Outdoor garden. **(I-M)** AE, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

NICOLE—870 Seventh Ave., at 56th St., in the Omni Park Central Hotel, 484-3360. Casual. French. Spcls: bouillabaisse, steak au poivre, steak tartare. Res. sug. B daily 7–10:30. L daily 11:30–5. D daily 5–1:30 a.m. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St., 586-1060. Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Fri. 11:30–11 p.m., Sat.–Sun. 5:30–11. **(M)** AE.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French/Italian. Res. sug. Cocktails Mon.–Fri. from 4, Sat. from 3, Sun. from noon. D Sun.–Mon. 5–10 (open till midnight), Tues.–Sat. to 11:30 (open till 1 a.m., Fri.–Sat. till 2.) Pre-theater D 5–7. Br Sun. 11:30–3. Live orchestra Tues.–Thurs. 7–1 a.m., Fri.–Sat. 8–2 a.m., Sun. 6–midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Nightclub offering French/Italian menu. Res. sug. D Mon.–Thurs. 7–midnight, Fri.–Sat. to 12:30. Shows Mon.–Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** AE, CB, DC, MC, V.

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** AE, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.–Sat. 11:45–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(M)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/-Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.– Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.–1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

57th–60th Streets

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed thru 8/11. **(M)** AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse. D daily 5:30-11. Complete D. **(M)** AE, DC, MC, V.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: *corned beef/pastrami sandwiches, blintzes, stuffed* cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties for 70. **(I-M) AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily till 12:30 a.m. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-noon. L Mon.-Sat. noon-2:30. Br Sun 11-2:45. Tea Mon.-Fri. 3:30-8, Sat.-Sun. from 4. "After 8": Mon.-Fri. 8-1 a.m., Sat. to 2 a.m., Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45-3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.- midnight, Sat. to 12:30 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SANDRO'S—420 E. 59th St., 355-5150. Casual. Italian. Spcls: grilled vegetables, ravioli stuffed with sea urchin roe, zampone with polenta, lamb chops with balsamic vinegar. Res. sug. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 2 a.m. **(I-M)** AE, CB, DC, MC, V.

Above 60th Street, East Side

ABE'S STEAKHOUSE—1290 Third Ave., at 74th St., 861-6600. Dress opt. American. Spcls: USDA prime steak, chops, fresh seafood. Res. sug. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11, Sun. to 10. Pianist Tues.-Sat.**(M)** AE,DC.

ALO ALO—1030 Third Ave., at 61st St., 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L & D daily 11 a.m.-2 a.m. Br Sat. & Sun. 11-6. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. Res. sug. D daily 5-midnight. Br Sat.-Sun. 11:30-3:30. **(M)** AE, DC, MC, V.

CAFE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. Outdoor cafe. **(I-M)** AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.**(M-E)** AE, CB, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. **(I) AE, CB, DC, MC, V.**

GRAND CRU—1160 First Ave., bet. 63rd-64th Sts., 759-8009/8010. Casual. French. Spcls: escargots a la facon de chef, steak aux escargots, paupiette de sole chartreuse, le saumon aux poivres grille beurre blanc. Champagne bar. Res. sug. D only Mon.-Sat. 4:30-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

HENRY'S 90TH STREET CAFE—1733 First Ave., at 90th St., 831-6615. Casual. American. Spcls: buffalo chicken wings, veal Valdostano, grilled pork chops rosemary, barbecued ribs & chicken. Br Sat.-Sun. noon-4. D Mon.-Fri. 5-midnight, Sat.-Sun. 4-1

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RESTAURANT DIRECTORY

a.m. Pianist Wed.–Sun. from 9 p.m. (I) AE, DC, MC, V.

KID CREOLE—1461 First Ave., at 76th St., 879-7676. Casual. Cajun/Creole. Spcls: jambalaya, gumbo, barbecue jumbo shrimp, blackened redfish. D only 5–midnight daily. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** No Credit Cards.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: roast duckling, veal piccata, woodburning grilled swordfish, lemon chicken with noodles, chocolate pecan passion. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:20 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, lobster, chops, ribs, fresh fish daily. D Mon.–Sat. 5–midnight, Sun. 4–11. 2 hr. free parking after 5. **(I-M)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5–11. Bar Mon.–Sat. till 1 a.m. Pianist Mon.–Sat. **(M)** AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12:30. **(M)** AE.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: duckling ravioli with broccoli sauce, striped bass with two caviars, noisettes of veal with ginger sauce. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30, Sun. to 3:30. D daily 6–10:30. S from 10:30. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30–4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.–Sat. 4:30–11:45, Sun. to 11. **(I-M)** AE, CB, DC.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** AE, MC, V.

TRUFFLES—696 Madison Ave., bet. 62nd-63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

ARPEGGIO—35 W. 64th St., 724-0103. Dress opt. Continental/seafood. Spcls: veal Oscar, chicken champagne, seafood francese. Res. sug. L Mon.–Fri. 11:30–3:30. Br Sat.–Sun. 11:30–3:30. D daily 3:30–12:30. Private parties for 10–100. **(M)** AE, CB, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.–Sat. 11:30–5. D daily 5–midnight. Br Sun. 11:30–4. **(M)** AE, CB, DC, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: chicken cordon bleu, baked salmon steak, chicken brazilian, hamburgers. B daily 7–11:30. L daily 11:30–4. D daily 4–midnight. **(M)** AE, CB, DC, MC, V.

HISAE'S WEST—20 W. 72nd St., 787-5656. Casual. Japanese/Continental. Spcls: steamed mussels with garlic and tomato, brown rice sushi, mixed vegetables topped with melted cheese, roast L.I. duckling with Grande Marnier sauce, flourless chocolate hazelnut cake. Res. sug. D only Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 35. **(M)** AE, CB, DC, MC, V.

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. **(M) Also La Tablita II—1 Herald Sq.,** 244-4488, and **Empanadas Etc., 11 Fulton St.,** 608-7420. AE, CB, DC, MC, V.

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M)** AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams, 8/19-24, Tex-Mex seafood festival. Res. sug. D Mon.–Thurs. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11. Private parties for 15–125. **(M)** AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** AE, CB, DC, MC, V.

Bronx

SEASHORE—591 City Island Ave., 885-0300. Casual. American/Continental/seafood, Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Seafood buffet Mon.–Thurs. Ent. Fri.–Sat. **(M)** AE, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E)** AE, DC.

ROSSINI'S OF BAYRIDGE—8712 Fourth Ave., 718-748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L Tues.–Sun. noon–3. D daily 3–midnight. Private parties for 20–75. Closed Mon. **(M)** AE, CB, DC, MC, V.

SENIOR'S—3752 Nostrand Ave., at Ave. Y, 718-743-5700. Casual. American. Spcls: fresh fish, mushk steak, roast duck with orange sauce. L Mon.–Fri. 11–4. Br Sat.–Sun. 10–3. D daily 4–10. Private parties for 25–200. **(I-M)** AE, MC, V.

Queens

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, L.I.C., 212-936-7110. Dress opt. Seafood. Spcls: lobster, centre cut swordfish, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight, Sun. 5–11. Br Sun. noon–3. Ent. nightly. **(M)** AE, DC, MC, V.

OTHER EVENTS

Happenings

FAIRS AND FESTIVALS—"Festival Latino en Neuva York," a ten-day celebration of Latin culture as represented by contemporary theater, film, music, and dance, begins 8/8 and runs through 8/18. Participants include Argentina, Brazil, Bolivia, Colombia, Chile, Cuba, Ecuador, Jamaica, Mexico, Nicaragua, Peru, Puerto Rico, Spain, Uruguay, Venezuela, and the United States. Many of the productions will be bilingual and films will have English subtitles. $12 for music and dance, $5 for films. 598-7182 for events, times, locations . . . Do it up in Harlem during Harlem Week, 8/7–18. Fashion shows, jazz, gospel, sports, ending 8/18 with special 11th Annual Harlem Day celebrations. 427-3315 for more information . . . 5th New York Folk Festival, 8/8–15, presents rock, jazz, country, blues, bluegrass, traditional folk, urban street music, comedy. Events include the Clinton Street Immigrant Festival on 8/11, featuring Pete Seeger. Phone 807-6896 for performers, times, sites . . . New York's Comic Books and Collectibles Marketplace will be held 8/11, 10 a.m.–4, at the Roosevelt Hotel's Colonial Room, Madison Ave. at 45th St. Magazines, movie and T.V. memorabilia, etc. to buy or sell. $1 (201-335-1849).

TALK—Listen! to what the stars say to us and to what they said to history's seafarers and other navigators. Members of the Amateur Astronomers Association will provide the telescopes. 8/10 at 7 p.m., Breezy Point, Rockaway. Free (535-2922) . . . "Two Talks on Sacred Architecture," by Keith Critchlow, 8/7, 8 at 8 p.m. Learn about the natural and mathematical principles inherent in sacred structures. New York Open Center, 83 Spring St. $9 (219-2527).

THE MAGICAL WORLD OF DISNEY—At Radio City Music Hall, through 8/29. A stage show that features Mickey Mouse and Donald Duck along with the Rockettes and other non-cartoon characters in "an enchanted journey of the magical moments inspired by Disney's classic films." A Disney feature movie accompanies each performance (see Movie listings): Tue., Wed., Thu. at 12:30, 4, 7:30; Fri., Sat., Sun. at 10:30, 1:30, 4:30, 7:30. $12, $14; 757-3100.

NEW YORK EXPERIENCE—Multi-screen spectacle of the city's past and present. Shown on the hour, Mon.–Thu. 11 a.m.–7; Fri. and Sat. 11–8; Sun. noon–8. McGraw-Hill Building, Sixth Ave. near 48th St. (869-0345). $4.50; children under 12, $2.75.

Tours

CHOPPER II is a motor vessel that will take you on a watery tour of Brooklyn's waterfront, including the old Brooklyn Navy Yard, Gowanus Canal, the Erie Basin; 8/11 at 2; $25; reserve, as seating is limited (718-788-8500).

LOWER BROADWAY: THE WORLD OF WALL STREET—8/11 at 1:30, see the New York of the tycoons. Meet at City Hall, Broadway and Park Row. $3 (534-1672).

GREENWICH VILLAGE: THE GOOD OLD DAYS—In the footsteps of artists seeking cheap rents and free love. Sun., through 9/26, 11 a.m. and 2; meet at Jefferson Market Library, Sixth Ave. at 10th St. Tickets $5 (924-7187).

NEW YORK WALK-ABOUT—Historic New York—"Where It Began." Broadway and Wall St. (fronting Trinity Church). 8/11 at 11 a.m. and 2 (582-2015 weekdays, 914-834-5388 weekends, evenings); $5.

SEE THE REAL HARLEM with various sight-seeing tours: Penny Sightseeing Co., 303 W. 42nd St. (246-4220); Harlem Spirituals, Inc., 95-02 65th Rd., Rego Park, Queens (718-275-1408); Harlem Your Way!, 129 W. 130th St. (690-1687, 866-6997).

TAKE THE TOUR of America's first and largest performing-arts center, Lincoln Center. A first-hand look at the world of ballet, opera, theater arts, instrumental music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.25 adults, $4.75 students and senior citizens, $3 children (877-1800, ext. 512).

TOURS WITH THE MUNICIPAL ART SOCIETY—(935-3960). Phone for reservations and directions. "Parkland Restoration": 8/13 at 6 p.m., hit the high spots of Riverside Park—the restoration of the Terrace Promenade (101st–111th Sts.), 79th St. Rotunda, and the Soldiers and Sailors Monument (89th St.); $8 . . . Also, a free tour along a portion of Fifth Ave., each Thu. at 12:30; meet at the Urban Center, Madison Ave. at 51st St. And a free tour of Grand Central Station, each Wed. at 12:30; meet under the Kodak sign.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all tours (427-6000, ext. 179). Phone about out-of-town trips and "activity tours." 8/11 at 11 a.m.: "Bedford-Stuyvesant: A Vibrant Black Community."

PROSPECT PARK ENVIRONMENTAL CENTER—Picnic House, P.P.W. at 5th St., Brooklyn (718-788-8500). 8/9 at 8 p.m.: "Sights and Sounds of Nightfall, II"; ramble from dusk to dark in the company of bullfrogs and brown bats, and bring a flashlight . . . 8/10 at 1 p.m.: "Restoration of a Landscape Masterpiece"; Olmsted and Vaux's masterpiece, that is. $2 adults, $1 children for both tours.

URBAN PARK RANGERS—Tours and workshops; free unless otherwise noted. **Bronx** (589-0096): Tours every Sat. and Sun. at 1, Pelham Bay Environmental Center, across from Section 1 of Orchard Beach (885-2140). 8/10 at 11 a.m: "Pelham Bay Bike Tour"; bring your own bike and your own lunch to the Pelham Bay Environmental Center. Also at 11 a.m., at Bronx River Park's Lydig Ave. playground, "History on Wheels," along Pelham Parkway to Pelham Bay Park; bring lunch and water. At 1 p.m. at Van Cortlandt Park Visitor's Center (Broadway at 242nd St.), "Ant Antics," featuring these communally-minded creatures. 8/11 at 11 a.m.: "Day Hike of Pelham Bay," through diverse habitats of NYC's largest city-owned park; bring lunch, water, and wear comfortable shoes; Pelham Bay Environmental Center . . . **Brooklyn** (718-287-3400): 8/9 at 12:15: "Promenade Lunchtime Walk"; an eyeful of lower Manhattan from Brooklyn Heights; meet at Montague St. and the Promenade. 8/10 at 11 a.m.: "Let the Horsé Do the Walking"; journey through woods and meadows of Prospect Park; meet at Culmitt Stables; $20 (reservations required: 718-287-3400). 8/11 at 1 p.m.: "Park History and Design"; built on the site of glacial deposits, the park was also the site of the battle of Long Island; meet at Grand Army Plaza . . . **Manhattan** (379-3091): 8/10 at 7 p.m.: "Sunset Tour at the Battery"; gateway to the Apple for hundreds of years; meet at Castle Clinton. At 11 a.m., "Last Stop, Inwood"; explore the abandoned West Side rail line at Spuyten Duyvil; meet at Isham St. and Seaman Ave. At 2 p.m., "Inwood Hill Nature Trail"; beech and tulip trees, aged mountain range and early garbage dump; meet at Isham St. and Seaman Ave. 8/11 at 6 a.m.: "Early Riser Wildlife Walk"; keep an eye out for Central Park's wild animals; meet at 100th St. and CPW. At 1 p.m., "Ft. Tryon Photography"; focus in on the Cloisters, Hudson River Valley, and the gardens of Ft. Tryon Park; meet at Margaret Coirbin Circle . . . **Queens** (718-699-4204): 8/10 at 7 a.m.: "Morning Bird Walk"; learn I.D. techniques and the natural history of local birds; meet at Alley Pond Park in the upper parking lot off Winchester Blvd., just north of the Grand Central Parkway. 8/11 at 8:30: "A Night With the Stars"; check out those celestial bodies; meet at Cunningham Park tennis parking lot, 196th St. and Union Turnpike . . . **Staten Island** (718-442-1304): 8/9 at 7:30 p.m.: "Support Your Local Branch"; meet at 147th St. and Third Ave. 8/10 at 6:30: "Tales of New York Harbor: A Staten Island Ferry Tour"; meet at the turnstiles at the Staten Island side of the ferry. 8/11 at 11 a.m.: "Wetland Adventures"; you will be surprised at what you find; meet at Greaves and Dewey Aves.

BRYANT PARK—"Once Around the Park," a free tour every Thu., 12:30–1:30. Meet on SE corner of Sixth Ave. and 42nd St. (679-4142).

GREENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture (675-3213). Mon.–Fri. at 10 a.m. $5.

NATURE WALKS—New York Botanical Garden, Bronx (220-8700): guided tours of the natural areas. 8/8 at 6:45 p.m.: Enid A. Haupt Conservatory area with Bruce K. Riggs. . . . Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): A walk along the trails, Wed. and Sat. at 10 a.m.; $1 . . . Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15. Free with weekend admission, $2. . . . Old Westbury Gardens, Westbury, L.I. (516-333-0048): Twilight lecture/tour: "The Heritage vs. the Contemporary Vegetable Garden: A Question of Taste"; $5.

MIDDLE OF THE NIGHT TOURS—Don't bother going to sleep Sat. night, 8/10. Instead, ride your bike to the Plaza Hotel, where at 2:30 a.m. you will be led north to a sunrise breakfast at the Cloisters; take your own bike. $1 (473-6283).

SHOREWALKERS—8/11, Jones Beach; b.y.o. bathing suit. Meet at the front car of the LIRR Freeport train, 9 a.m. $3 (691-2567).

GOURMET BICYCLE TOUR, with the Hungry Pedalers (phone 222-2243, 473-6829). 8/10 at 8:45 a.m.: "Brooklyn-Queens Express-o"; tour Bushwick, Ridgewood, Glendale, Forest Hill Gardens, and picnic in Forest Park. Meet at NE corner of Columbus Circle (59th St. and CPW). $8 by mail, $15 for two people (771 West End Ave., No. 12-J, New York 10025 for brochure); $10 and $19, day of trip (food is extra).

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Call 718-204-1112 for schedule, unless another number is indicated. 8/10 at 1:30: Exploratory, ranger-led walk through forest, beach, and dunes; meet at Spermaceti Cove Visitor Center (201-872-0115). 8/11 at 4: Study architectural style and historic landmarks in Brooklyn Heights; meet at Brooklyn Heights Library, 280 Cadman Plaza West; $3. 8/11 at 10 a.m.: Butterflies in Central Park; meet at the Loeb Boathouse, NE corner of the lake at 74th St. (397-3156).

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10).

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151) for schedule. $18 without transportation, $27 with; rental available. Reservations required. 8/10, N.J. Great Swamp; 8/11, Hudson River.

ROADTREK—Bicycle tours of rural areas. A van leaves from the promenade on E. 82nd St. and East End Ave.; $23. Phone 718-256-6030 for information, newsletter, and to register. 8/10, Westchester County; also 8/10, New Hope, Pennsylvania.

Sports

BASEBALL—**Mets:** Shea Stadium, Flushing (718-507-6387). $7.50–$9. Next home games: 8/9 at 8:05, 8/10 at 1:20, 8/11 at 1:35 vs. Chicago; 8/12, 13, 14 at 7:35, 8/15 at 1:35 vs. Philadelphia . . . **Yankees:** Yankee Stadium, Bronx (293-6013). $1.50–$9.75. 8/6 at 8, 8/7 at 1, 8/8 at 8 vs. Cleveland.

HORSE RACING—The thoroughbreds are at Saratoga, through 8/26 (518-584-6200). Daily except Tue., post time at 1:30. $2, $5. Featured races: 8/8, the Yaddo; 8/9, the Ballerina; 8/10, the Alabama; 8/11, the Bernard Baruch; 8/12, the Diana.

STEPS—8/11 at 9 a.m.: Hispanic Half Marathon—Grand Prix #6 (13.1 miles); 90th St. and Fifth Ave. (New York Road Runners Club: 860-4455).

ALL-STAR BOXING AND WRESTLING at Madison Square Garden (564-4400). 8/8 at 7:30 p.m.: Boxing card at the Felt Forum featuring a 10-round lightweight match, Juan Ramone Cruz vs. Ricky Wallace; $15, $10. 8/10 at 8: Wrestling, featuring Andre the Giant and Paul "Mr. Wonderful" Orndorff vs. "Rowdy" Rody Piper and "Cowboy" Bob Orton; $7–$12.

Children

WAVES, on land, an exhibition of Chinese and Hispanic ethnic foods collected by younsters from the Lower East Side. 10 a.m.–4 p.m., through August; Enid A. Haupt Conservatory, N.Y. Botanical Garden, Bronx (220-8700); $2.50 adults, $1.25 seniors, children 6–16, and students, free for children under 6 and for everyone on Wed.

JAPANESE GHOST STORYTELLING at the Asia Society, 725 Park Ave. (70th St.); Wed. at 11 a.m., through 8/28; free with museum admission (288-6400, ext. 231).

FAIRY TALE FANTASY—The Arena Children's Theatre presents Little Red Riding Hood, Snow White,

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OTHER EVENTS

and Goldilocks, in a different way. Sat. and Sun. at 1, through 8/18, Second Stage, 296 Rt. 109, East Farmingdale, N.Y. (516-293-0674); $4.

CHILDREN'S VARIETY SERIES—8/8 at 1: Smiley the Clown is coming to town; P.S. 146 Vacation Day Camp, Cities in School, 421 E. 106th St., Rm. 229. 8/8 at 1: "Williams Family Band" includes mom, dad, and their five children; Roberto Clemente State Park, W. Tremont and Matthewson Rd. 8/11 at 2 p.m.: "Sidewalks Clown Company" at Empire-Fulton Ferry State Park, Brooklyn. All events free; phone 977-8240 for more information.

MINGEI MOUSE: A FURRY TALE—Mouse parents try to find a special husband for their daughter. Wed., Thu., Fri. at 11 a.m. and 1, through 8/16; $1.50 per child, accompanying adults free (718-638-5000).

TADA! has prepared a light musical, "Laughing Is Not Easy," about a heavy subject. Fri., Sat., and Sun. at noon and 2; Irish Arts Center, 553 W. 51st St. (between Tenth and Eleventh Aves.); $4, $4.50 adults (714-2789); through 8/11.

MELLOW MOVES—Dancer Mickey Davidson and trumpeter Ahmed Abdullah will lead children to an understanding of music and dance and the relationship between them; 8/13 at 3:30, Parrish Art Museum, 25 Job's Ln., Southampton, N.Y. (516-283-2118); free.

DANCIN' FEET CAN'T BE BEAT—Dancers employ ballet, jazz, nostalgic tap, and Broadway showstoppers, plus audience participation in the form of games. 8/13 at 1:30, Heckscher Park, Huntington, L.I. (516-271-8442); free.

PENNY BRIDGE PLAYERS—"Puss in Boots," about a brave and brainy cat, 8/7, 8 at 10:30 and 1:30, 8/9 at 10:30. 59 Cranberry St., Brooklyn Heights (718-522-0255); $3.75.

OFF CENTRE THEATRE presents "Beauty and the Beast" and "Prince Ebony," an original play by Abigail Rosen, about a little boy named Nelson who wishes for superpowers and gets them! Free performances Mon. at 10:30 a.m. in front of the Children's Zoo in Central Park and at 1 in Astoria Park, Queens; Fri. at 10:30 a.m. in Mt. Morris/Marcus Garvey Park in Harlem. Tue., Wed., and Thu., they perform "Beauty" at 10:30 a.m. and "Prince Ebony" at 1 p.m., 436 W. 18th St. $3.25 (929-8299). They will also be performing "Sinbad the Sailor" 8/8 at 10:30 a.m. as part of Lincoln Center's "Out-of-Doors" festival.

STORYTELLING—Kathryn Farnsworth reads "The Fable Is You," by Hans Christian Andersen, 8/10 at 11 a.m.; Hans Christian Andersen statue by the Model Boat Pond, Central Park off Fifth Ave. and 72nd St.; free.

PINOCCHIO, performed by the Yates Musical Theatre; Westbury Music Fair, 960 Brush Hollow Rd., Westbury, L.I. (516-333-0533). 8/8 at 10:30 a.m. and 1:30; $4.

ANDERSEN'S FAIRY TALES—"The Ugly Duckling," "The Little Match Girl," and "The Princess and the Pea," arranged by Barbara Schaap. 8/9 at 10:30 a.m., 8/11 at 2 p.m.; Theater Workshop, 317 Merrick Rd., Lynbrook, L.I.; $4, must reserve (516-599-1982).

THE NEW YORK PUBLIC LIBRARY—Check with your local branch for programs; all programs free. 8/13 at 2:30: Theo Powell and his animals at the Seward Park branch, 192 E. Broadway (477-6770).

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 8/10 at 1: "Knightware, Unlimited"; make helmets and a shield with your crest with the Royal Armordere; free (reservations required).

BROOKLYN CHILDREN'S MUSEUM—Call 718-735-4400 for schedule of daily activities.

CHILDREN'S MUSUEM OF MANHATTAN—Formerly "G.A.M.E.," at the Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.–Sun. 1–5; weekends, children $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, shadow wall, performance area . . . "Comics Come Alive," comic-strip art through the centuries . . . 8/10, 11: "Tell Us a Story Time"; talk about your summer vacation adventures, in comic strip form; learn how to letter the way comic-strip artists do. Free with museum admission.

NEW YORK AQUARIUM, W. 8th St., Brooklyn. Walruses, dolphins, sea lions, whales, sharks; electric eel demonstration, 11:15 a.m., 2:45, 4:30; shark feeding, 1:45; penguin feeding, 11:45 a.m., 3:45 p.m. Aquarium hours 10 a.m.–5 (718-266-8500); $3 adults, $1.25 children 2–12, under 2 free, senior citizens free on Mon.–Fri. after 2 p.m.

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow-Corona Park, Flushing (718-592-5555). Sun. drop-in workshops at 1:30 and 3, for the family. Free.

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NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, nightly 5–1 a.m. Mon.–Tues., Hortencio & Co. Wed.–Thurs., Aloisio Aguiar & Co. Fri.–Sat., Angela Santos & Co. Sun., George Andre. AE, CB, DC.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 8/12 at 10 & 2 a.m., singer Josephine Livoti with pianist Kirk Lightsey, Lisle Atkinson on bass, and Idris Muhammad on drums. No credit cards.

THE BITTER END—149 Bleecker St., 673-7030. 8/7, The Brown; Marina Christine; Firstreet; Paul Clements. 8/9, The Tremeloes. 8/10, Sylvain Sylvain. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 8/11, 'Guitar Class!' with Barney Kessel, Emily Remler and Joshua Breakstone. 8/12, Benny Powell All Stars. 8/13–18, The Artie Shaw Orchestra. Shows at 9 and 11 with an extra show Fri.–Sat. at 1 a.m. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. 8/8,9, Bobby 'Blue' Bland. 8/10,11, Kate & Anna McGarrigle. 8/13–16, An evening with The Mahavishnu Orchestra featuring John McLaughlin, Bill Evans, Michel Forman, Danny Gottleib, Jonas Helborg. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Thru 8/10, Roger Kellaway with John Goldsby. Sets from 9:45. AE, CB, DC, MC, V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 8/7,14, Freddy Bryant & Dennis Irwin. 8/8-10, Walter Booker & Jene Adler. 8/12, Roger Ridley & Paul Witherspoon. 8/13, Beth Winter & Marvin Horne. Music from 9:30. AE, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. AE, DC, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 8/10, Bob Paisley & Southern Grass. 8/17, The Nashville Bluegrass Band. Shows at 9. No credit cards.

FAT TUESDAY'S—190 Third Ave., 533-7902. 8/8-11, 'The Girl from Ipanema' Astrud Gilberto. 8/12, The Les Paul Trio. 8/15–18, Ahmad Jamal. Shows Sun.–Thurs. at 9 & 11, Fri.–Sat at 8, 10, & midnight. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 8/7, The Raunch Hands;The Last Roundup; The Cannibals. 8/9, New York Folk Festival. 8/10, Bowling Green John John Cephas and Harmonica Phil Wiggins. 8/11, Cindy Lee Berryhill; John Maier; Steve & Tim; Gagz Danza; Alison Gordy. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 8/7,8, Nina Sheldon. 8/9,10, Akua Dixon and Danny Mixon. 8/11, closed. 8/12,13, Haruko Nara. 8/14,15, Sumi Tonooka. **Late Night Show thru Aug:** Every Thurs. at 11, Leata Galloway with Thomas Spahn. Fri. at 1 a.m., Loretta Devine with Loni Berry. Sat. at 1 a.m., Andre de Shields with Marlene Danielle, Freida Williams, and Joel Silberman. **Upstairs:** 8/8 at 9, Estelle Reiner followed by Sheila Jordan & Harvie Swartz at 11. 8 9 at 9, Ellen Foley, followed by Gail Boggs with Brenda Madison at 11, and Mario Cantone Comedy Show at 1 a.m. 8/10 at 9, Estelle Reiner. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Wed.-Sun. 10–3 a.m., singer David Allyn with Scott Hardy, Steve Alcott and Scott Lee. Mon. 10–3, singer pianist Baba Motta with John Belzaguy on bass. Tues. 10–3, Chuck Wayne Trio. Sun., 5–10, Stan Edwards Duo. Mon.–Fri., 5–10, Sorrow Astrasa. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 8/7,14 at 9, Plat du Jour, musical comedy trio. 8/8 at 8, Charles Gray with John Jacobson followed by Amy Choleman & Marion J. Caffey at 10:30. 8/10 at 8, Chris Thomas, followed by Amy Coleman & Bill Braynon at 10:30. 8/12 at 8:30, Jay Leonhart with Mike Renzi. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Don Friedman plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat from 9:30 p.m., Sun.–Mon from 9. Thru 8/10,13–17, pianist John Bunch with Dave Shapiro on bass. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Tues.–Sat at 9:30 & 11:30, *The Roots of American Jazz,* with Eddy Davis and the Turn of the Century Minstrels (six of them) performing on banjos, mandolins, guitars, xylophones, flutes, clarinets, saxophones, cornets, trombones, euphoniums, tubas, string basses, violins, and percussion, and they'll feature cakewalks, saloon ballads, ragtime, tangos, and habaneras. Mon., The New Orleans Funeral & Ragtime Band. Closed Sundays. AE, DC, MC, V.

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 8/7, Jeff Franzel Band. 8/8, Roland Vazquez Band. 8/9,10, Noel Pointer. AE, CB, DC, MC.

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Jazz Duo play every Wed.–Sat. from 9–2 a.m. AE, CB, DC, MC, V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar/Continental restaurant. 8/7,8, Nina Menge. 8/9,10, Phoebe Legere. 8/11, John Weiss. 8/12, 13, Keith McDonald. 8/14, Nina Menge. 8/15, Nina Sheldon. 8/16,17, Dorothy Stallworth. Music from 9:30. AE, CB, DC, MC, V.

PIZZAPIAZZA— 785 Broadway, at 10th St., 505-0977. Pianist Terry Waldo plays ragtime and hot jazz of the '20s, every Thurs., 8:30–12:30, Fri.–Sat. 9:30–1:30 a.m. AE, MC, V.

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Every Wed. at 8:30, singer Cathy Chamberlain with Howie Wyeth on piano. Fri. at 9, pianist Howie Wyeth with Danny Kane on guitar. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 8/8, Raven with special guests Anthrax. 8/9, Simon Townshend Moving Target. 8/10, Beat Rodeo; Jason and the Scorchers'. 8/13, The Scorpions. 8/14, Bonnie Raitt. 8/15, Kokomo featuring Bill Kreutzman and Brent Mydland. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 8/7,8, Julie Kohl 'Voices' with Kenwood Denard, Anthony Jackson, Mino Cinelu & Eliane Elias. 8/9,10, The A Team featuring Barry Finnerty, Will Lee, Steve Ferrone, Randy Brecker. MC, V.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat., 2–6. Legendary trumpeter Doc Cheatham, Sun 3–7. Thru 8/11, Dewey Redman Quartet. 8/13–18, Pharoah Sanders. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. Thru 8/10, singer Anita Moore, long associated with the great Duke Ellington Orchestra, Tues.–Thurs. at 9 & 11, Fri.–Sat. at 10 & midnight. 8/13–17, Laura Theodore. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 8/7, Blind Sam Myers. 8/8, Bobby Radcliffe Blues Band. 8/9,10, Big Joe Turner. 8/11, Brazil. 8/12, Loup Gurou Zydeco. 8/13, The Bullies. Shows from 9 p.m. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 8/12, Manny Oquendo's Libre; Louie Ramirez and Ray De La Paz with guest jazz soloist Tom Browne. Music from 9 p.m. **Terrace:** Stanley Cowell and Reggie Workman nightly, except Mon, from 9:30 p.m. No çredit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 8/11, George Adams; Don Pullen Quartet. 8/13–18, Woody Shaw Quintet. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 8/7-11, The Ram Ramirez Quintet. 8/12,13, The Joe Albany Quartet with Jeff Fuller on bass, Shelton Gary on drums, and Percy France on tenor saxophone. 8/14–18, The Mickey Bass All-Stars. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. Thru 8/10,13–17, pianist Hilton Ruiz with Major Holley on bass. 8/12, pianist Jim Roberts with Brian Torff on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Summer New Orleans Music Festival. 8/7, Rockin' Dopsie with Katie Webster. 8/8, Dr. John's New Orleans Octet, John Hammond & Earl King. 8/9,10, Robert Gordon.8/11, Buster Poindexter. 8/12, Genya Ravan. 8/13,14, Toots & the Maytals. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 8/11, comedian Larry 'Bud' Melman presents Mike MacDonald with Judy Tenuta, Tues.–Thurs., Sun. at 9, Fri.–Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J. J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, showcase for stand-up comics and singers. Sun.–Thurs. the fun starts at 9, Fri.–Sat. 8:30 & midnight. AE, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 8/29, comedians Jacki Mason and Danny Curtis, Mon.–Thurs. at 9 & 11:15. Thru 8/17, comedian Richie Gold with Chance Langton, Danny Curtis, J.J. Ramirez, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE, CB, DC, MC, V.

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. AE, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, King & Mende, Sun.–Thurs. 8–4 a.m., Fri. & Sat. two shows at 8 & midnight. No credit cards.

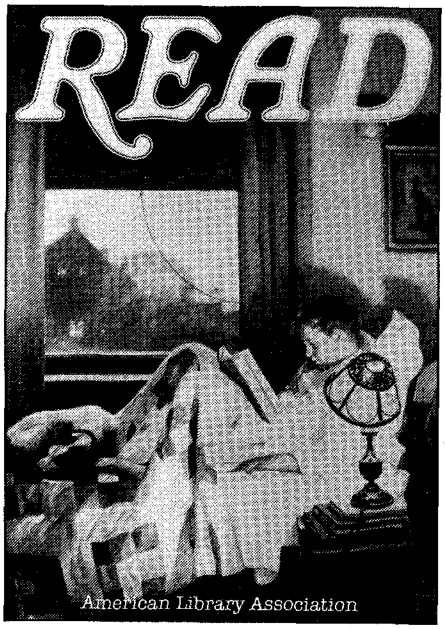
MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.–Sat. from 8 p.m. No credit cards.

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Tues., Danny Curtis. Wed.–Sat., Marian Paige and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam and comedian Terry Day. Thurs., magician Devlin and Terry Day. Fri.–Sat., magician Mal Cross and comedian/magician David Charnee. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11:30. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4–4 a.m. AE, CB, DC, MC, V.



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BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.–Fri. 4:30–3 a.m., Sat. 9–4 a.m., Sun. 9–3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 8/31, The Hey Jackson Trio, with Hey on drums, Nick Palma on bass and Larry Intorella on piano, alternating with singer-pianist Tommy Furtado. Nightly except Sun., at 10 p.m., midnight and 2 a.m. AE, CB, DC.

PRIVATE EYES—12 W. 21st St., 206-7770. Videonightclub with the largest video collection in the world, shown on 34 video screens. Open nightly from 10 p.m.–4 a.m. AE.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.–Sat. 10–4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.–Sat. 6–midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.–Sun. from 2:30. AE, V.

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 8/7, Sister Carol. 8/8, Pablo Moses and the Revolution Dream Band. 8/9, Loremil Machado. 8/10, Pe de Boi. 8/11, The 'New' Brazuka. 8/13–15, Martinho da Vila. AE, V.

TAVERN ON THE GREEN—Central Park at W. 67th St., 873-3200. Dance in the outdoor garden to the sounds of popular swing and jazz of the 30's and 40's with Bill Sledge and his Hammers, Tues.–Sat. from 9-1 a.m. (weather permitting!). AE, CB, DC, MC, V.

VISAGE—610 W. 56th St., 247-0612. Multi-level disco club with live entertainment including pool and ice shows. Open Tues.–Sat. 10 p.m.–4 a.m. AE, DC, MC, V.

Floor Shows/Cabaret

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. AE.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Susan J. Jacks, Herndon Lackey, Nora Mae Lyng and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE, CB, DC, MC, V.

PANACHE—149 E. 57th St., 935-0244. 8/7,14, Leigh Clarkgranville. 8/8, Scott Conners. 8/10, Vincente Demartino. 8/15, Lorraine Bates. 8/16, Montage. AE, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 9/29, the Panama Francis and the 'Savoy Sultans,' play for dancing, nightly except Mon. AE, CB, DC, MC, V.

Hotel Rooms

DORAL TUSCANY—120 E. 39th St., 686-1600. **Da Vinci:** Restaurant with entertainment featuring pianist Martin Berns, Mon.–Fri. 7–11 p.m. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. from 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. AE, CB, DC, MC, V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, Tues.–Sat. 6–1 a.m., Thomas Lebrun plays Sun.–Mon. *Gold Room: Afternoon tea daily* 2:30–6:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, Tues.–Sat. 6–1 a.m. Herb Strizik, Sun.–Mon. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues.,Thurs.–Sun. from 7–midnight, Mon. & Wed., pianist Betsy Hirsch takes over. Every Mon.-Fri., from 3-7, pianist Spencer Glanz, and Sat.-Sun., Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. **Barclay Terrace:** Pianist Richard Siegel plays, Mon.–Fri. 5:30–10:30. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Mon.–Fri. 6–11. Sat.–Sun.pianist Nancy Winston, 6–11. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30–1:30 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** *Pianist Rene Martel Tues.–Sat.* 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon., 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Wed.–Sat. from 7:30. Marcy Stein sings & plays Mon.–Tues. AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.–Sat. from 8. AE, CB, DC, MC, V.

CHINESE TEA ROOM—165 W. 56th St., 757-9522. Oriental restaurant with pianist-in-residence Tony Tamburello playing Mon.–Sat. 9–midnight. AE, DC, MC, V.

DIVINO—1542 Second Ave., bet. 80th-81st Sts., 517-9269. Every Tues., Wed. & Sat. from 9–1 a.m., Melvin Jefferson plays the music of Cole Porter and Rodgers & Hart. Thurs. & Fri., Nancy Marano plays famous Broadway show tunes, past and present. AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Wayne Lanchester Mon.–Wed. from 6 p.m. Sammy Goldstein plays Thurs.–Sat. from 7:30. AE, CB, DC, MC, V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Donald Corren every Tues.–Sat. from 8–1 a.m. AE, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 8/8–10, comedian/singer Bruce Hopkins. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 8/8–10, Anita Hollander; Rich Ramirez; Darryl Jones. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. Thru 8/10,13–17, Dick Wellstood. 8/11, Keith Macdonald. 8/12, John Colianni. Sun.–Thurs. at 8:30 & 10:30, Fri.–Sat. at 9 & 11. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Teddy Robinson, Mon.–Sat. 8–1 a.m. AE, CB, DC, MC, V.

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with pianist Bob Solone *performing every Tues.–Sat. from* 9:30–1:30 a.m., thru 8/10. AE, CB, DC, MC, V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.–Sat. from 8:30 p.m. AE, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.–Sat. from 8 p.m. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.–Sat. from 8 onwards. AE, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Rebecca Koborie. Wed. & Sat., Bobbi Miller. Thurs., Bucky Bucholtz. Fri., Charlene Bryant. Music from 8. AE, DC, MC, V.

RADIO HIGHLIGHTS

Wed., Aug. 7

3:00/**WNCN**—**J. Strauss Jr.**: Morning Papers Waltz, Op. 279; **Bach**: Cto for Violin in E; **Haydn**: Piano Trio in C.

WNYC—**Henze**: The Tedious Way to the Place of Natascha Ungeheuer.

4:04/**WQXR-AM/FM**—**Leclair**: Violin Cto in d; **Falla**: The Three-Cornered Hat, Suite I.

5:00/**WNCN**—**Ravel**: Tzigane; **Vivaldi**: Cto for Viola in d; **Prokofiev**: Pas de Caractere: Wedding March.

6:00/**WNCN**—**Wagner**: The Flying Dutchman: Ov; **Wassenaer**: Cto Armonico in B-Flat; **Delius**: Song of Summer; **Saint-Saens**: Havanaise, Op. 83.

7:00/**WNYC**—Boston Early Music Festival 1985. **Bach's** St. John's Passion—1725 version.

7:03/**WQXR-AM/FM**—**Vivaldi**: The Four Seasons: Summer; **Pierne**: Divertissements sur un theme pastoral, Op. 49.

8:00/**WNCN**—**Vivaldi**: Cto in g; **Purcell**: Blessed Virgin's Expostulation; **Handel**: Water Music: Suite #1 in F.

8:05/**WQXR-AM/FM**—**Avison**: Cto Grosso #7 in g; **Delius**: Paris; **Ireland**: A London Ov.

9:00/**WNCN**—**Mozart**: Cto For Violin #3 in G; **Handel**: Cto for Organ #11 in g, Op. 7, #5; **Kreisler**: Trumpet Works.

Thurs., Aug. 8

3:00/**WNCN**—**Farina**: Sonata in g, "La Desperata"; **R. Strauss**: Der Rosenkavalier, Op. 59: Orchestral Suite; **Telemann**: Fantasias for Flute.

WNYC—The Busch Chamber Ensemble plays Bach and Schubert.

4:04/**WQXR-AM/FM**—**Liszt**: Les Preludes; **Cimarosa**: Guitar Cto in D; **Rachmaninoff**: Symphonic Dance #1.

5:00/**WNCN**—**Bach**: Trio Sonata in G; **Grieg**: Peer Gynt Suite #1, Op. 46; **X. Scharwenka**: Cto for Piano #2 in c, Op. 56: Finale; **Rossini**: Variations for Oboe & Small Orch.

6:00/**WNCN**—**Beethoven**: Sonata for Piano #24 in F-Sharp, Op. 78; **Telemann**: Cto for 3 Trumpets, 2 Oboes, Timpani, Strings & Continuo in D; **Rossini**: Semiramide: Ov.

7:03/**WQXR-AM/FM**—**Bach**: Violin Cto in g; **Nielsen**: Little Suite for Strings; **R. Strauss**: 5 Piano Pieces.

7:05/**WNYC**—**Berlioz**: Harold in Italy; **Erb**: Harold's Trip to the Sky.

8:00/**WNCN**—**Ernst**: Hungarian Airs, Op: 22; **Mozart**: Cto for Piano #12 in A; **Tchaikovsky**: Voyevode, Op. 78: Entr'acte & Dances of the Maids.

WNYC—Concertgebouw Orchestra. **Rossini**: Ov, "The Barber of Seville"; **Lutoslawski**: Double Cto for Oboe, Harp & Chamber Orch.

8:05/**WQXR-AM/FM**—**Berlioz**: Rob Roy Ov; **Beethoven**: Sym #7 in A.

9:00/**WNCN**—**AT&T** Presents Carnegie Hall Tonight. John Rubinstein, host. Katia and Marielle Labeque, pianists. **Stravinsky**: Cto for 2 Solo Pianos; **Ravel**: Ma Mere l'Oye: Five Pieces.

Fri., Aug. 9

3:00/**WNCN**—**Dag Wiren**: Serenade, Op. 11; **Smetana**: Ma Vlast: From Bohemia's Meadows and Forests.

WNYC—**Josten**: Cto Sacro; **Rangstroem**: Sym #1 in C-Sharp.

4:04/**WQXR-AM/FM**—**Britten**: Matinees Musicales; **Mozart**: Fantasy for a Musical Clock; **Avison**: Cto Grosso #4 in a.

5:00/**WNCN**—**C. Stamitz**: Oboe Qt in F, Op. 8, #3; **J. Strauss Jr.**: Roses From the South Waltz, Op. 388; **Beethoven**: Variations on "Se vuol ballare" in F.

6:00/**WNCN**—**Albinoni**: Cto for Oboe in g, Op. 9, #8; **Ravel**: La Valse.

7:00/**WNYC**—**Mozart**: Abduction From the Seraglio. From the Drottningholm Theatre in Stockholm. With the Drottningholm Theatre Chorus, conducted by Arnold Ostman; soprano Georgine Resnick, soprano Anette Stridh, bass Bunther van Kannen, tenor Patrick Power, tenor Lars Magnusson.

7:03/**WQXR-AM/FM**—**Muffat**: Suite for Brass; **Schubert**: 5 Minuets and 6 Trios for Strings; **Strauss**: Tales From the Vienna Woods.

8:00/**WNCN**—**Vivaldi**: Cto for Flute in c; **Wolf-Ferrari**: Serenade for String Orch; **Scheidt**: Battle Suite.

8:06/**WQXR-AM/FM**—**Sullivan**: Sym in e; **Finzi**: Eclogue for Piano & String Orch.

9:00/**WNCN**—**Grechaninov**: Lullaby; **Dvorak**: Cto for Cello #2 in b, Op. 104; **Rogalski**: Rumanian Dances.

Sat., Aug. 10

10:00 a.m./**WNCN**—**Liszt**: Valse oubliee #1; **Wagner**: Siegfried Idyll; **Clementi**: Sonata for Piano in g, Op. 34, #2.

10:04 a.m./**WQXR-AM/FM**—**Mozart**: Sym #35 in D; **Vivaldi**: Oboe Cto in C; **Wagner**: Rienzi: Ov.

11:00 a.m./**WNCN**—**Bach**: Brandenburg Cto #4 in G; **Schubert**: Minuets and Landlers; **Vivaldi**: Cto for 3 Violins & Strings in F.

WNYC—**Strauss**: Ein Heldenleben.

12:00/**WNYC**—Library of Congress Chamber Music. The Beaux Arts Trio. **Beethoven**: Trio in E-Flat, Op. 1, #1; Trio in B-Flat, Op. 11; Trio in E-Flat, Op. Posth.; Trio in D, Op. 70, #1.

12:05/**WQXR-AM/FM**—**Chopin**: Grand Fantaisie on Polish Airs.

2:00/**WNCN**—Waterloo Festival. Nadja Salerno-Sonnenberg, violinist with the Waterloo Festival Orch, conducted by Sixten Ehrling. **R. Strauss**: Don Juan; **Bruch**: Cto for Violin #1 in g; **Sibelius**: Sym #1 in e, Op. 39.

2:05/**WQXR-AM/FM**—Saturday Afternoon at the Opera. **Verdi**: Macbeth (Zampieri, Bruson, Lloyd, Shicoff, Chorus & Orch of the Deutschen Opera, Berlin/Sinopoli).

4:00/**WNCN**—**Munrow**: Music from the time of Henry VIII; **Chopin**: Scherzo #1 in b, Op. 20; **Ravel**: La Valse.

5:05/**WQXR-AM/FM**—Music Mountain Chamber Music Series.

7:00/**WNCN**—Anniversary Concert. **Alexander Glazounov**. Cortege Solennel; Prelude in D-Flat, Op. 49, #1; Concert Waltz #1 in D, Op. 47.

8:00/**WNCN**—Artist's Image. Jean Martinon, conductor. **Ravel**: Valses nobles et sentimentales; **Prokofiev**: Ov on Hebrew Themes, Op. 34; **Saint-Saens**: Sym #2 in a, Op. 55.

9:00/**WKCR**—Opera Topics. Lorenzo Alvary's report on the 1984 "Francisco Vinas" International Singing Competition, in Barcelona, Spain.

WNCN—Saturday Night Opera. **Puccini**: Tosca (Scotto, Domingo, Bruson, Cheek, Ambrosian Opera Chorus, Philharmonia Orch/Levine).

9:04/**WQXR-AM/FM**—The Cleveland Orchestra. Christoph von Dohnanyi, conductor. **Haydn**: Sym #64 in A; **Beethoven**: Sym #3 in E-Flat, Op. 55, "Eroica."

9:30/**WKCR**—Opera Fanatic. Stefan Zucker, host. The San Carlo Opera Company of America, with guest Joe Pearce.

Sun., Aug. 11

9:04 a.m./**WQXR-AM/FM**—**Telemann**: Ov in C; **Debussy**: La Mer; **Beethoven**: Cello & Piano Sonata #5 in D, Op. 102, #2.

10:00 a.m./**WNCN**—Classic Guitar. **Vivaldi**: Cto for 2 Guitars in G; **M. Albeniz**: Sonata in D; **Giuliani**: Variations on "I bin a Kohlbauern Bub," Op. 49.

WNYC—Fantasias, Elaborations, Paraphrases and Variations. Music by **Liszt, Schubert, Franck, Reger, Busoni**, and others.

11:00 a.m./**WNCN**—**Bach**: Toccata & Fugue in d; **Mozart**: Cto for Violin #3 in G.

12:00/**WNYC**—The Frick Collection. New York Vocal Arts Ensemble. Works by **Haydn, Schubert, Brahms, Mozart, Beethoven, Leopoldi**, and **J. Strauss Jr.**

1:00/**WNCN**—Milwaukee Symphony Orchestra. Lukas Foss, conductor. With violinist Viktoria Mullova. **Berio**: Bewegung; **Brahms**: Sym #3 in F, Op. 90; **Paganini**: Cto for Violin #1 in D, Op. 6; **Liszt**: Le Preludes: Symphonic Poem #3.

2:00/**WNYC**—**Berlioz**: The Damnation of Faust, excerpts.

3:04/**WQXR-AM/FM**—New York Philharmonic. Zubin Mehta, conductor. With pianist Jeffrey Kahane, violinist Charles Rex, flutist Paige Brook, oboist Joseph Robinson, trumpeter Philip Smith. **Mozart**: Three German Dances; **Beethoven**: Cto #3 for Piano & Orch in c, Op. 37; **Schuller**: "Concerto Quaternio" for Violin, Flute, Oboe, Trumpet & Orch; **Wagner**: Gotterdammerung: Excerpts.

4:00/**WNCN**—**Wagner**: Tannhauser: Ov; **Forqueray**: Pieces de Clavecin: Suite #5 in c, #27, "La Guignon."

5:00/**WNCN**—**Mahler**: Sym #10: Adagio; **Telemann**: Cto for Flute & Harpsichord #4 in e.

6:00/**WNYC**—St. Louis Symphony. Leonard Slatkin, conductor. **Dukas**: Sorcerer's Apprentice; **Schumann**: Piano Cto in a, Op. 54; **Prokofiev**: Sym #6 in e-flat, Op. 111.

7:00/**WNCN**—Anniversary Concert. Anton **Arensky**. Cto for Violin in a, Op. 54; Piano Trio #1 in d, Op. 32.

8:00/**WNYC**—Lahti Organ Festival. The first of three broadcasts featuring performances recorded in the contemporary Church of the Cross in the Finnish city of Lahti, annual site of the international organ celebration. Included in the program are works by **Bach, Schuetz**, and **Kodaly**.

8:05/**WQXR-AM/FM**—Delta Opera House. **Moussorgsky**: Boris Godounov (Vedernikov, Matorin, Piavko, Arkhipova, Masurok, USSR Radio-Television Orch/Fedoseyev).

Mon., Aug. 12

3:00/**WNCN**—**Debussy**: Prelude a l'apres-midi d'un faune; **Mozart**: Sym #24 in B-Flat; **A. Scarlatti**: Cto in a; **Bizet**: Jeux d'Enfants, Op. 22.

WNYC—**Krenek**: Symphonic Elegy; **Starer**: Violin Cto; **Carter**: Cto for Orch.

4:04/**WQXR-AM/FM**—**Bach**: Brandenburg Cto #2 in F; **Brahms**: Theme & Variations in d; **Gershwin**: Cuban Ov.

5:00/**WNCN**—**Liszt**: Mephisto Waltz #1; **Bach**: Cto for Harpsichord #5 in f.

6:00/**WNCN**—**Purcell**: Pavan in a; **Beethoven**: Cto for Piano #1 in C, Op. 15; **Rossini**: Introduction & Variations for Flute & Harp.

7:00/**WNYC**—**Stravinsky**: Canticum Sacrum; **Balakirev**: Thamar.

7:03/**WQXR-AM/FM**—**Elgar**: Cockaigne Ov; **Vivaldi**: Bassoon Cto #17 in C; **Rachmaninoff**: Moment musicale #3 in b.

8:00/**WNCN**—**Isaac**: Songs and Instrumentals; **Mozart**: Divertimento in D; **Schumann**: Lieder Album for the Young, Op. 79, #12–20.

WNYC—Bach Gesellschaft. Recorded at Gracie Mansion. **Bach**: Italian Cto; Chromatic Fantasy & Fugue in d; Brandenburg Cto #5 in D for Harpsichord, Flute, Violin & Strings.

8:05/**WQXR-AM/FM**—**Boyce**: Sym #8 in d; **Arnold**: Guitar Cto; **Berkeley**: Sinfonietta, Op. 34.

9:00/**WNCN**—Great Concerts From the Y. Recorded at the 92nd Street Y. Shlomo Mintz, violinist, and Paul Ostrovsky, pianist. **Beethoven**: Sonata #6 in A for Violin & Piano, Op. 30, #1; **Prokofiev**: Sonata #1 in f for Violin & Piano, Op. 80; **Brahms**: Sonata #3 in d for Violin & Piano, Op. 108.

WNYC—**Husa**: Sym #1; **Henze**: Woodwind Qnt; **Glazunov**: The Seasons.

9:06/**WQXR-AM/FM**—The Boston Symphony Orchestra. Seiji Ozawa, conductor. With cellist Yo-Yo Ma. **Haydn**: Sym #6; **Adams**: "Shaker Loops"; **R. Strauss**: "Don Quixote," Op. 35.

Tues., Aug. 13

3:00/**WNCN**—**Avison**: Cto Grosso #7 in g after D. Scarlatti; **Brahms**: Sonata for Violin & Piano #3 in d, Op. 108; **Vivaldi**: Cto for Bassoon in B-Flat, "La Notte."

WNYC—**Schubert**: Die Schone Mullerin; Rosa Poselle in Song: the rare RCA Victor recording made at the singer's home in 1954.

4:04/**WQXR-AM/FM**—**Elgar**: Froissart Ov; **Telemann**: Trio Sonata in e; **Haydn**: Sym #12 in e.

5:00/**WNCN**—**Vivaldi**: Cto for 2 Violins & Strings in a; **Albinoni**: Adagio for Organ & Strings in g; **Schubert**: Scherzi.

6:00/**WNCN**—**Brahms**: Academic Festival Ov, Op. 80; **Fasch**: Trio Sonata in G; **Dvorak**: Romance for Violin & Orch in f, Op. 11.

7:03/**WQXR-AM/FM**—**Handel**: Rinaldo: Ov; **Moscheles**: Concertante in F for Flute, Oboe & Orch.

8:00/**WNCN**—**Vivaldi**: La Stravaganza: Cto for Violin in e, Op. 4, #2; **Bach**: WTC, Book I: Prelude & Fugue #7 in E-Flat.

WNYC—New Music Los Angeles. Composer's Choice: Jacob Druckman. **Debussy**: Trio for Flute, Viola & Harp; **Druckmann**: Bo, Animus II, Valentine, Delizie contente che l'alma beate, incenters.

8:05/**WQXR-AM/FM**—**Bach**: Cto in a for 4 Claviers & Orch; **Rachmaninoff**: The Bells.

9:00/**WNCN**—**Tchaikovsky**: Nutcracker Suite, Op. 71a; **Bach**: Cto for Harpsichord #1 in d.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, Aug. 7–9 and 12–13

② **WCBS**
212-975-4321
④ **WNBC**
212-664-4444
⑤ **WNEW**
212-535-1000
⑦ **WABC**
212-887-7777
⑨ **WOR**
212-764-7000
⑪ **WPIX**
212-949-1100
⑬ **WNET**
212-560-2000
㉑ **WLIW**
516-454-8866
㉛ **WNYC**
212-669-7800
Ⓗ **HOME BOX OFFICE**
212-484-1100
Ⓝ **UPTOWN**
212-942-7200
Ⓢ **SHOWTIME**
212-708-1600
Ⓦ **WOMETCO (WHT)**
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
② Daybreak
④ Today in New York
⑤ New Zoo Revue
⑦ World News This Morning
⑨ Jimmy Swaggart
⑪ Civic Programming (except Mon)
Mon/Tom and Jerry
Ⓢ Wed/**Movie:** Manny's Orphans
Thu/Haunting of Harrington House
Fri/**Movie:** The Black Stallion Returns

6:15
Ⓗ Tue/Minors

6:30
② ④ News
⑤ Groovie Ghoulies
⑨ 700 Club
⑪ Great Space Coaster
Ⓗ Wed/**Movie:** The Wild Pony
Fri/**Movie:** The Grand Baby (cc)
Mon/Last of the Red Hot Dragons

7:00
② Morning News
④ Today
⑤ Fat Albert and the Cosby Kids
⑦ Good Morning America
⑪ Pink Panther
Ⓗ Thu/It's No Crush, I'm in Love
Mon/Workin' for Peanuts
Tue/Revenge of the Nerd (1983)
Ⓢ Thu/**Movie:** Sherlock Holmes in the Baskerville Curse
Mon/Selkie the Seal
Tue/Haunting of Harrington House

7:30
⑤ Plastic Man
⑨ Straight Talk
⑪ Scooby Doo

8:00
⑤ Woody Woodpecker
⑪ Superfriends
Ⓗ Wed/**Movie:** Brady's Escape
Thu/**Movie:** O'Hara's Wife
Fri/**Movie:** The Terry Fox Story (cc)
Mon/**Movie:** Red Dawn (cc)
Tue/**Movie:** Mystery Mansion
Ⓢ Wed/Barn Burning
Fri/**Movie:** Star Trek III: The Search for Spock (cc)
Mon/**Movie:** Streets of Fire (cc)
Tue/Barry Manilow at Blenheim Palace

8:30
⑤ Flintstones
⑨ Romper Room
⑪ Munsters
Ⓢ Thu/Faerie Tale Theatre's Greatest Moments (cc)

9:00
② All New Let's Make a Deal
④ Donahue
⑤ Brady Bunch
⑦ Morning Show
⑪ Incredible Hulk
Ⓢ Wed/Weird Al Yankovic: The Compleat Al on Showtime Comedy Spotlight
Ⓦ Wed/**Movie:** Psycho II
Thu/**Movie:** The Dead Zone
Fri/**Movie:** Beyond the Limit
Mon/**Movie:** Vamping
Tue/**Movie:** Curse of the Pink Panther

9:30
② Anything for Money
⑤ *Gilligan's Island*
⑨ Flying Nun
Ⓗ Wed/Not *Necessarily* the News
Thu/**Movie:** Eddie Macon's Run

10:00
② $25,000 Pyramid
④ Silver Spoons
⑤ Bionic Woman
⑨ Gidget
⑪ Mork & Mindy
Ⓗ Wed/**Movie:** The Muppets Take Manhattan (cc)
Fri/**Movie:** Deal of the Century
Mon/**Movie:** Lost and Found
Tue/**Movie:** Romantic Comedy
Ⓢ Wed/**Movie:** Prisoner of War
Thu/**Movie:** The *Westerner*
Fri/**Movie:** Give a Girl a Break
Mon/**Movie:** The Gang That Couldn't Shoot Straight
Tue/**Movie:** The Prodigal

10:30
② Press Your Luck
④ Sale of the Century
⑦ Comedy Take
⑨ Partridge Family
⑪ Family

11:00
② Price Is Right
④ Wheel of Fortune
⑤ Make Room for Daddy
⑦ Angie
⑨ Bewitched
Ⓗ Thu/Missing Persons—Four True Stories
Ⓦ Wed/**Movie:** Sixteen Candles
Thu/**Movie:** The Princess and the Pirate
Fri/**Movie:** Raiders of the Lost Ark
Mon/**Movie:** Nate and Hayes
Tue/**Movie:** Richard Pryor Here and Now

11:30
④ Scrabble
⑤ Carol Burnett
⑦ All Star Blitz
⑨ *I Dream of Jeannie*
⑪ Best Talk in Town

12 **NOON**
② Body Language
④ Super Password
⑤ Midday
⑦ Ryan's Hope
⑨ ⑪ News
Ⓗ Wed/**Movie:** Red Dawn (cc)
Thu/**Movie:** Hanky Panky
Fri/**Movie:** Brady's Escape
Mon/**Movie:** Eddie Macon's Run
Tue/**Movie:** Deal of the Century
Ⓢ Wed/**Movie:** Streets of Fire (cc)
Thu/**Movie:** The Sword of the Valiant
Fri, Tue/**Movie:** Mother Lode
Mon/**Movie:** *Scarface* (1932)

12:30
② Young and the Restless
④ Search for Tomorrow
⑦ Loving
⑪ Wed/**Movie:** True *Game of Death* (1975). Bruce Lee.
Thu/**Movie:** The Matchmaker (1958). Shirley Booth, Anthony Perkins, Shirley MacLaine. Later remade as *Hello, Dolly!*
Fri/**Movie:** Little Boy Lost (1953). Bing Crosby, Claude Dauphin.
Mon/**Movie:** The Strange Love of Martha Ivers (1946). Barbara Stanwyck, Kirk Douglas, Lizabeth Scott. Wife bound to husband by *crime committed long ago.*
Tue/**Movie:** You Came Along (1945). Robert Cummings, Kim Hunter.

1:00
④ Days of Our Lives
⑤ Hour Magazine
⑦ All My Children
⑨ Joker's Wild
Ⓦ Wed/**Movie:** Fleshburn
Thu/**Movie:** Purple Rain
Fri/**Movie:** The Devonsville Terror
Mon/**Movie:** Deadly Force
Tue/**Movie:** Electric Dreams

1:30
② As the World Turns
⑨ Tic Tac Dough
Ⓗ Fri/**Movie:** Zelig
Mon/Not *Necessarily* the News

2:00
④ Another World
⑤ News Headlines
⑦ One Life to Live
⑨ Dating Game
Ⓗ Wed/**Movie:** Windwalker
Thu/Philip Marlowe—Private Eye (cc)
Mon/**Movie:** The Seven Magnificent Gladiators
Tue/**Movie:** Brady's Escape
Ⓢ Wed/**Movie:** Reunion in Vienna
Thu/Barry Manilow at Blenheim Palace
Fri/**Movie:** The Prodigal
Mon/**Movie:** The Westerner
Tue/**Movie:** Star Trek III: The Search for Spock (cc)

2:15
⑤ Popeye

2:30
② Capitol
⑨ Newlywed Game
⑪ Pink Panther

3:00
② Guiding Light
④ Santa Barbara
⑤ Inspector Gadget
⑦ General Hospital
⑨ Hawaii Five-O
⑪ Superfriends
Ⓗ Thu/**Movie:** Romantic Comedy
Fri/The 30-Second Seduction: Television Advertising
Ⓦ Wed/**Movie:** Psycho II
Thu/**Movie:** The Dead Zone
Fri/**Movie:** Beyond the Limit
Mon/**Movie:** Vamping
Tue/**Movie:** Curse of the Pink Panther

3:30
⑤ Woody Woodpecker and Bugs Bunny
⑪ Heathcliff
Ⓗ Fri/Yesteryear . . . 1933
Mon/Last of the Red Hot Dragons
Tue/Video Jukebox
Ⓢ Thu/Righteous Apples

4:00
② *Rockford Files*
④ Love Connection
⑤ He-Man and the Masters of the Universe
⑦ Jeopardy
⑨ S.W.A.T.
⑪ Wed–Fri/Scooby Doo
Mon–Tue/Voltron
⑬ Sesame Street (cc)
Ⓗ Wed/When We First Met
Mon/The Unforgivable Secret
Tue/Minors
Ⓢ Wed/**Movie:** Manny's Orphans
Thu/Faerie Tale *Theatre's Greatest* Moments (cc)
Fri/**Movie:** The Black Stallion Returns
Mon/Selkie the Seal
Tue/Haunting of Harrington House

4:30
④ People's Court
⑤ Batman
⑦ Divorce Court
⑪ Laverne & Shirley
Ⓗ Fri/**Movie:** The Grand Baby (cc)

5:00
② ④ ⑦ News
⑤ Dukes of Hazzard
⑨ Vega$
⑪ Little House on the Prairie
⑬ Reading Rainbow (cc)
Ⓗ Wed/A Very Delicate Matter
Thu/**Movie:** Hockey Night
Mon/Workin' for Peanuts
Tue/Revenge of the Nerd (1983)
Ⓢ Thu/Haunting of Harrington House
Mon/**Movie:** Manny's Orphan
Tue/**Movie:** Sherlock Holmes in the Baskerville Curse
Ⓦ Wed/**Movie:** Meatballs Part II
Thu/**Movie:** Nate and Hayes
Fri/**Movie:** Cheech and Chong's the Corsican Brothers
Mon/**Movie:** The Princess and the Pirate
Tue/**Movie:** The Wild Pony

5:30
⑬ Everybody Here

Evening, Aug. 7–9 and 12–13

Wed., Aug. 7

6:00
② ④ ⑦ News
⑤ What's Happening
⑨ Police Woman
⑪ Private Benjamin
⑬ New Jersey Nightly News
㉑ Real Thing
㉛ World Chronicle
Ⓗ **Movie:** The Seven Magnificent Gladiators
Ⓢ **Movie:** Skirts Ahoy!

6:30
⑤ One Day at a Time
⑪ Benson
⑬ Nightly Business Report
㉑ Saving Energy
㉛ City Comment

6:45
㉛ News From City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Bosom Buddies
⑪ Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Working Women
Ⓦ **Movie:** Sixteen Candles

7:30
② Wheel of Fortune
④ Family Feud
⑤ Archie Bunker's Place
⑦ Entertainment Tonight
⑨ Sale of the Century
⑪ News
㉑ Long Island Report
㉛ Dr. Who
Ⓗ **Movie:** The Muppets Take Manhattan (cc)

8:00
② Steel Collar Man
④ Highway to Heaven
⑤ **Movie:** Monsignor (1982). Christopher Reeve Fernando Rey.
⑦ Rock 'n' Roll Summer Action
⑨ News
⑪ **Movie:** The Drowning Pool (1975). Paul Newman, Joanne Woodward, Melanie Griffith. Newman returns as Ross MacDonald's

private eye, though not as fun as first film, *Harper*.
⓭ Nonfiction Television—The Shakers: Hands to Work, Hearts to God
㉑ Nanny
㉛ Video Music Box
Ⓝ Minnie the Moocher and Many Many More
Ⓢ Weird Al Yankovic: The Compleat Al on Showtime Comedy Spotlight

8:30
❾ Tic Tac Dough

9:00
❷ **Movie:** The Cradle Will Fall (1983). Lauren Hutton, Ben Murphy.
❹ Facts of Life
❼ Dynasty (cc)
❾ **Movie:** The Romantic Englishwoman (1975). Glenda Jackson, Michael Caine, Helmut Berger. Writer Caine, married to Jackson, invites Berger home.
⓭ Hiroshima Remembered
㉑ The Fall and Rise of Reginald Perrin
㉛ Miriam Fried: A Profile
Ⓝ **Movie:** La Jetée
Ⓢ **Movie:** Streets of Fire (cc)
Ⓦ **Movie:** The Stone Boy

9:30
❹ Anything for Love
㉑ The Bounder
㉛ Ernest Bacon: A Life of Music
Ⓗ Not *Necessarily* the News

10:00
❹ St. Elsewhere
❺ ⓫ News
❼ Hotel (cc)
⓭ Prophecy
㉑ Monty Python
㉛ Jazz Tonight
Ⓗ **Movie:** Revenge of the Nerds (1984) (cc)
Ⓝ **Movie:** Dutchman

10:30
㉑ The Hitchhiker's Guide to the Galaxy

11:00
❷ ❹ ❼ News
❺ WKRP in Cincinnati
❾ Bizarre
⓫ Odd Couple
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓝ Paul Robeson: Tribute to an Artist
Ⓢ **Movie:** Fleshburn
Ⓦ **Movie:** L'Amour

11:30
❷ **Movie:** Ticket to Heaven (1977). Nick Mancuso, Saul Rubinek.
❹ Tonight Show
❺ Kojak
❼ Nightline
❾ Hawaii Five-O
⓫ Honeymooners
㉑ Long Island Report
Ⓗ Rodney Dangerfield Hosts the 9th Annual Young Comedians Special

12 **MIDNIGHT**
❼ Eye on Hollywood
⓫ Space: 1999
Ⓝ **Movie:** The Harder They Come

12:30
❹ David Letterman
❺ Naked City
❼ New $100,000 Name That Tune
❾ Best of Saturday Night Live
Ⓗ **Movie:** Private School
Ⓦ **Movie:** Psycho II

12:35
Ⓢ **Movie:** Apocalypse Now

1:00
❷ New Avengers
❼ **Movie:** Off Limits (1953). Bob Hope, Mickey Rooney.
❾ Joe Franklin
⓫ Twilight Zone

1:30
❹ ⓫ News

1:35
❺ Hogan's Heroes

2:00
❷ News
❹ Sally Jessy Raphaël
❾ **Movie:** Beyond the Living (1978). Jill Jacobson, Geoffrey Land.
⓫ **Movie:** The Dirty Game (1966). Henry Fonda, Robert Ryan.
Ⓗ **Movie:** Red Dawn (cc)

2:05
❺ **Movie:** Palm Springs Weekend (1963). Troy Donahue, Connie Stevens.

2:30
❹ Ben Casey
Ⓦ **Movie:** Fleshburn

3:05
Ⓢ **Movie:** Revenge of the Ninja

3:30
❹ Ben Casey

4:00
❾ Joe Franklin
⓫ Emergency!
Ⓗ **Movie:** The Soldier

4:11
❺ Rituals

4:30
❹ Here's Lucy

4:40
Ⓢ **Movie:** Barn Burning

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
⓫ News
Ⓗ **Movie:** Revenge of the Nerds (1984) (cc)

Thu., Aug. 8

6:00
❷ ❹ ❼ News
❺ What's Happening
❾ Police Woman
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ Rod & Reel
㉛ Why in the World
Ⓢ **Movie:** Cloak and Dagger (cc)

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ Roughing It
㉛ City Comment
Ⓗ **Movie:** The Front

6:45
㉛ News From City Hall

7:00
❷ ❹ ❼ ❾ News
❺ M*A*S*H
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Innovation
Ⓦ **Movie:** The Princess and the Pirate

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ Archie Bunker's Place
❼ Entertainment Tonight
❾ **Baseball:** Mets vs. Montreal Expos
⓫ News
㉑ Long Island Report
㉛ Dr. Who

8:00
❷ Magnum, P.I.
❹ Cosby Show
❺ PM Magazine
❼ **Movie:** Venom (1982). Klaus Kinski, Nicol Williamson.
⓫ **Baseball:** Cleveland Indians vs. Yankees
⓭ New Jersey Summerfare—Jersey Jazz
㉑ Jazz Tonight
㉛ Video Music Box
Ⓗ **Movie:** Eddie Macon's Run
Ⓝ **Movie:** Love Me or Leave Me
Ⓢ **Movie:** The Sword of the Valiant

8:30
❹ Family Ties
❺ Carol Burnett

9:00
❷ Simon & Simon
❹ Cheers
❺ Merv Griffin
⓭ Mystery!—Reilly: Ace of Spies (cc)
㉑ Here's to Your Health
㉛ Aguas Negras: Black Water Time Bomb
Ⓦ **Movie:** Romancing the Stone

9:30
❹ Cheers
㉑ This Old House (cc)
㉛ Our Sacred Land
Ⓗ **Movie:** O'Hara's Wife

10:00
❷ Knots Landing
❹ Hill Street Blues
❺ ❾ News
❼ 20/20 (cc)
⓭ Intercom
㉑ Soundstage
㉛ Tony Brown's Journal
Ⓢ Brothers (cc)

10:15
Ⓝ **Movie:** Rear Window

10:30
⓫ News
㉛ America's Black Forum
Ⓢ Bizarre 25 (cc)

11:00
❷ ❹ ❼ News
❺ WKRP in Cincinnati
❾ Bizarre
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓗ **Movie:** Vice Squad
Ⓢ **Movie:** Revenge of the Nerds (1984)
Ⓦ **Movie:** Wild Dallas Honey

11:30
❷ New Avengers
❹ Tonight Show
❺ Kojak
❼ Nightline
❾ Racing From Yonkers
⓫ Honeymooners
㉑ Long Island Report

12 **MIDNIGHT**
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Space: 1999
⓭ Masterpiece Theatre—The Citadel (cc)

12:15
Ⓝ **Movie:** Born in Flames

12:30
❹ David Letterman
❺ Naked City
❼ New $100,000 Name That Tune
Ⓢ Barry Manilow at Blenheim Palace
Ⓦ **Movie:** Purple Rain

12:40
❷ **Movie:** Manbeast! Myth or Monster (1973). Peter Byrne.
Ⓗ Missing Persons—Four True Stories

1:00
❼ **Movie:** Hennessy (1975). Rod Steiger, Lee Remick.
❾ Joe Franklin
⓫ Twilight Zone

1:30
❹ ⓫ News

1:35
❺ Hogan's Heroes

1:40
Ⓗ **Movie:** Hanky Panky

2:00
❷ News
❹ Sally Jessy Raphaël
❾ **Movie:** Destry (1954). Audie Murphy, Mari Blanchard.
⓫ Lifestyles of the Rich and Famous

2:05
❺ **Movie:** The Group (1966). Shirley Knight, Candice Bergen, Joan Hackett.
Ⓢ **Movie:** Cloak and Dagger (cc)

2:30
❹ Ben Casey
Ⓦ **Movie:** The Dead Zone

3:00
⓫ Children in Crisis

3:30
❹ Ben Casey

3:35
Ⓗ Philip Marlowe—Private Eye (cc)

3:50
Ⓢ **Movie:** The Westerner

4:00
❾ Joe Franklin
⓫ Emergency!

4:30
❹ Here's Lucy

4:35
Ⓗ **Movie:** Vice Squad

4:45
❺ Rituals

5:00
❹ Here's Lucy
❾ News
⓫ It's Your Business

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
⓫ News

5:35
Ⓢ Bizarre 25 (cc)

Fri., Aug. 9

6:00
❷ ❹ ❼ News
❺ What's Happening
❾ Police Woman
⓫ Benson
⓭ New Jersey Nightly News
㉑ Motorweek
㉛ Tony Brown's Journal
Ⓗ **Movie:** Curse of the Pink Panther
Ⓢ **Movie:** Mother Lode

6:30
❺ One Day at a Time
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Victory Garden
㉛ City Comment

6:45
㉛ News From City Hall

7:00
❷ ❹ ❼ ⓫ News
❺ M*A*S*H
❾ Sale of the Century
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ What Do Children Think of When They Think of the Bomb?
Ⓦ **Movie:** Raiders of the Lost Ark

7:30
❷ To Your Health
❹ Family Feud
❺ Archie Bunker's Place
❼ Entertainment Tonight
❾ News
⓫ **Baseball:** Yankees vs. Boston Red Sox
㉑ Long Island Report
㉛ Dr. Who

8:00
❷ Dukes of Hazzard
❹ Knight Rider
❺ PM Magazine
❼ Webster (cc)
❾ **Baseball:** Chicago Cubs vs. Mets
⓭ Washington Week in Review
㉑ Smithsonian World
㉛ Video Music Box
Ⓗ **Movie:** The Adventures of Buckaroo Banzai
Ⓝ **Movie:** Clarence and Angel
Ⓢ **Movie:** Star Trek III: The Search for Spock (cc)

8:30
❺ Carol Burnett
❼ Comedy Factory
⓭ Wall $treet Week

9:00
❷ **Movie:** Zorro, the Gay Blade (1981). George Hamilton, Lauren Hutton.
❹ The Motown Review Starring Smokey Robinson
❺ Merv Griffin
❼ Benson (cc)
⓭ Great Performances
㉑ **Movie:** On the Town (1950). Gene Kelly, Frank Sinatra, Ann Miller.
㉛ Masterpiece Theatre—The Citadel
Ⓦ **Movie:** Electric Dreams

9:30
❼ Off the Rack (cc)

10:00
❹ Miami Vice
❺ ⓫ News
❼ Life's Most Embarrassing Moments #8 (cc)
⓭ The Case of Dashiell Hammett
㉛ Eye on Dance
Ⓗ **Movie:** Making the Grade
Ⓝ **Movie:** Barbarella
Ⓢ **Movie:** The Lonely Guy

10:30
㉛ Looking East

10:45
❾ Kiner's Korner

11:00
❷ ❹ ❼ News
❺ WKRP in Cincinnati
❾ Bizarre
⓫ Odd Couple
⓭ **Movie:** The Man Who Fell to Earth (1976). David Bowie, Rip Torn, Candy Clark. Alien comes to earth in search of water; liquid and bizarre, directed by Nicolas Roeg.
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓦ **Movie:** Between Lovers

11:30
❷ **Movie:** Man in the Wilderness (1971). Richard Harris, John Huston.
❹ Tonight Show
❺ Kojak
❼ **Golf:** PGA Championship
❾ TV 2000
⓫ Honeymooners
㉑ Long Island Report

11:45
Ⓢ **Movie:** Murder in Space

11:50
Ⓗ **Movie:** Where the Boys Are '84

12 **MIDNIGHT**
❼ Nightline
⓫ Santana and Heart—Concert for the Americas
Ⓝ James Cagney: That Yankee Doodle Dandy

12:30
❹ Friday Night Videos
❺ Summer Concert Series: David Gilmour
❼ New York Hot Tracks
❾ Best of Saturday Night Live
Ⓦ **Movie:** Between the Sheets

1:00
❾ Joe Franklin
⓫ Twilight Zone

1:20
Ⓢ **Movie:** Joysticks

1:30
❺ America's Top Ten
⓫ News
Ⓗ Whoopi Goldberg Direct From Broadway

1:45
❷ Record Guide

2:00
❹ News
❺ **Movie:** Youngblood Hawke (1964). James Franciscus, Suzanne Pleshette.
❼ **Movie:** The Boy Who Cried Werewolf (1973). Kerwin Mathews, Elaine Devry.
❾ **Movie:** Night of the Cobra Woman (1958). Joy Bang, Marlene Clark.
⓫ Solid Gold
Ⓦ **Movie:** The Devonsville Terror

2:15
❷ **Movie:** Dark Star (1974). Brian Narelle, Dan O'Bannon.

2:30
❹ Sally Jessy Raphaël
Ⓗ **Movie:** The Final Option

3:00
❹ Music City USA
⓫ Kung Fu

3:15
Ⓢ **Movie:** Spasms

3:30
❹ Ben Casey
❾ **Movie:** Race Street (1948). George Raft, William Bendix.
Ⓦ **Movie:** Beyond the Limit

SOLUTIONS TO LAST WEEK'S PUZZLES

B	A	M	B	I	N	O		T	A	P	R	O	O	M
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TELEVISION

4:00
❼ New $100,000 Name That Tune
⓫ Emergency!

4:15
❷ Newsmakers

4:30
❹ Hit City

4:40
🅗 **Movie:** The Terry Fox Story (cc)

4:45
❷ **Movie:** The Daughters of Joshua Cabe Return (1975). Dan Dailey, Dub Taylor.
🅢 **Movie:** The Lonely Guy

5:00
❹ Ben Casey
❾ News
⓫ U.S. Farm Report

5:30
⓫ News

Mon., Aug. 12

6:00
❷ ❹ ❼ News
❺ What's Happening
❾ Police Woman
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ Woodwright's Shop
㉛ Cityscope
🅗 **Movie:** The Adventures of Buckaroo Banzai

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ This Old House (cc)
㉛ City Comment
🅢 **Movie:** Prisoner of War

6:45
㉛ News From City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Bosom Buddies
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Brooklyn College Presents
🅦 **Movie:** Nate and Hayes

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ Archie Bunker's Place
❼ Entertainment Tonight
❾ Sale of the Century
⓫ News
㉑ Long Island Report
㉛ Dr. Who

8:00
❷ Scarecrow and Mrs. King
❹ TV's Bloopers and Practical Jokes
❺ PM Magazine
❼ Hardcastle and McCormick (cc)
❾ News
⓫ Barney Miller
⓭ Smithsonian World
㉑ Wild America (cc)
㉛ Video Music Box
🅗 **Movie:** Brian's Song
🅝 **Movie:** Quatermass II
🅢 **Movie:** Apocalypse Now

8:30
❺ Carol Burnett
❾ Tic Tac Dough
⓫ **Baseball:** Yankees vs. Chicago White Sox
㉑ Profiles of Nature

9:00
❷ Kate & Allie
❹ **Movie:** Living Proof: The Hank Williams Jr. Story. Richard Thomas.
❺ Merv Griffin
❼ **Movie:** Arthur (1981). Dudley Moore, John Gielgud.
❾ **Movie:** Koroshi (1967). Patrick McGoohan, Yoko Tani. Two-part episode of *Secret Agent* series, with dry English John Drake.
⓭ Nadine Gordimer Stories: Dramas of South Africa—"Country Lovers." Romance between Afrikaner and black girl is destroyed by South Africa's "Immorality Act."
㉑ Great Moments With National Geographic (cc)
㉛ The Work of Peace
🅦 **Movie:** Bachelor Party

9:30
❷ Newhart
㉛ Alive From Off Center
🅗 The 30-Second Seduction: Television Advertising
🅝 **Movie:** La Jetée

10:00
❷ Cagney & Lacey
❺ News
⓭ Great Railway Journeys
㉛ Jazz Tonight
🅗 Missing Persons—Four *True Stories*
🅝 **Movie:** Rear Window

10:30
🅢 **Movie:** Scarface (1932)

11:00
❷ ❹ ❼ ⓫ News
❺ WKRP in Cincinnati
❾ Bizarre
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan
🅗 **Movie:** Red Dawn (cc)
🅦 **Movie:** Every Inch a Lady

11:30
❷ Simon & Simon
❹ *Best of Carson*
❺ Kojak
❼ Nightline
❾ Hawaii Five-O
⓫ Odd Couple
㉑ Long Island Report

12 **MIDNIGHT**
❼ Eye on Hollywood
⓫ *Honeymooners*
⓭ Mystery!—Reilly: Ace of Spies (cc)
🅝 **Movie:** Love Me or Leave Me

12:10
🅢 **Movie:** Streets of Fire (cc)

12:30
❹ David Letterman
❺ Naked City
❼ New $100,000 Name That Tune
❾ Best of Saturday Night Live
⓫ Space: 1999
🅦 **Movie:** Deadly Force

12:40
❷ **Movie:** This Is Kate Bennett . . . (1973). Janet Eilber, Greg Mullavey.

1:00
❼ **Movie:** Kansas City Bomber (1972). Raquel Welch, Kevin McCarthy.
❾ Joe Franklin
🅗 **Movie:** Vice Squad

1:30
❹ ⓫ News

1:35
❺ The Winners

1:45
🅢 **Movie:** Fleshburn

2:00
❷ News
❹ Sally Jessy Raphaël
❾ **Movie:** Redneck (1973). Telly Savalas, Mark Lester.
⓫ Christian Children's Fund

2:30
❹ Ben Casey
⓫ **Movie:** Bye Bye Braverman (1968). George Segal, Jack Warden. Four brainy buddies get lost on their way to a friend's funeral in Brooklyn.
🅦 **Movie:** Vamping

2:35
❺ Best of Midday

2:45
🅗 **Movie:** Eddie Macon's Run

3:20
🅢 **Movie:** Manny's Orphans

3:30
❹ Ben Casey

3:35
❺ Off the Set

4:00
❾ Joe Franklin

4:05
❺ Rituals

4:20
🅗 **Movie:** The Adventures of Buckaroo Banzai

4:30
❹ Here's Lucy
⓫ Biography: George S. Patton

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley
🅢 **Movie:** The Westerner

5:30
❹ Twenty-Minute Workout
❼ *Morning Stretch*
⓫ News

Tue., Aug. 13

6:00
❷ ❹ ❼ News
❺ What's Happening
❾ Police Woman
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ Aloha China
㉛ International Edition
🅗 **Movie:** Windwalker

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ New York's Master Chefs
㉛ City Comment
🅢 Barry Manilow at Blenheim Palace

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Bosom Buddies
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ All About TV
🅦 **Movie:** Sugar Cane Alley

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ Archie Bunker's Place
❼ Entertainment Tonight
❾ Sale of the Century
⓫ News
㉑ Long Island Report
㉛ Dr. Who

8:00
❷ **Movie:** Two of a Kind (1982). George Burns, Robby Benson.
❹ A-Team
❺ **Special:** Star Search Jr. Championship
❼ Who's the Boss? (cc)
❾ News
⓫ Barney Miller
⓭ Nova (cc)
㉑ From Blitzkrieg to the Bomb
㉛ Video Music Box
🅗 **Movie:** Gulag (cc)
🅝 **Movie:** Born in Flames
🅢 **Movie:** Mother Lode

8:30
❼ Three's a Crowd (cc)
❾ Tic Tac Dough
⓫ **Baseball:** Yankees vs. Chicago White Sox

9:00
❹ Riptide
❼ Moonlighting (cc)
❾ **Movie:** Marriage Is Alive and Well (1980). Joe Namath, Jack Albertson.
⓭ The Spanish Civil War—Victory and Defeat
㉛ Shakespeare Plays—*Love's Labour's Lost*
🅦 **Movie:** Richard Pryor Here and Now

9:30
㉑ A War Story
㉛ The Missile Merchant

10:00
❷ West 57th
❹ Remington Steele
❺ News
❼ MacGruder & Loud (cc)
⓭ The Making of a Continent
㉛ Cambridge Forum Presents: Preventing Nuclear War
🅝 Minnie the Moocher and Many Many More
🅢 Paper Chase

10:15
🅗 Philip Marlowe—Private Eye (cc)

11:00
❷ ❹ ❼ ⓫ News
❺ WKRP in Cincinnati
❾ Bizarre
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan
🅝 Paul Robeson: Tribute to an Artist
🅢 Brothers (cc)
🅦 **Movie:** Flash

11:15
🅗 **Movie:** Draw!

11:30
❷ Magnum, P.I.
❹ Tonight Show
❺ Kojak
❼ Nightline
❾ Hawaii Five-O
⓫ Odd Couple
㉑ Long Island Report
🅢 Bizarre 25 (cc)

12 **MIDNIGHT**
❼ Eye on Hollywood
⓫ Honeymooners
⓭ Jazz Tonight
🅝 **Movie:** Sweet Hours
🅢 **Movie:** Star Trek III: The Search for Spock (cc)

12:30
❹ David Letterman
❺ Naked City
❼ New $100,000 Name That Tune

❾ Best of Saturday Night Live
⓫ Space: 1999
Ⓦ **Movie:** Electric Dreams

12:40
❷ McCloud

1:00
❼ **Movie:** The Girl Most Likely to . . . (1973). Stockard Channing, Edward Asner.
❾ Joe Franklin
Ⓗ **Movie:** Blackout

1:30
❹ ⓫ News

1:35
❺ The Winners

1:50
Ⓢ Barry Manilow at Blenheim Palace

2:00
❷ News
❹ Sally Jessy Raphaël
❾ **Movie:** The Big Combo (1955). Cornel Wilde, Jean Wallace. Feast for *film noir* freaks.
⓫ Start of Something Big

2:05
❺ **Movie:** Cabin in the Sky (1943). Ethel Waters, Lena Horne, Duke Ellington.

2:30
❹ Ben Casey

Ⓦ **Movie:** Curse of the Pink Panther

2:45
Ⓗ **Movie:** The Soldier

3:00
⓫ **Movie:** A-Haunting We Will Go (1942). Stan Laurel, Oliver Hardy.

3:25
Ⓢ **Movie:** Joysticks

3:30
❹ Ben Casey

4:00
❾ Joe Franklin

4:11
❺ Rituals

4:20
Ⓗ **Movie:** Where the Boys Are '84 (cc)

4:30
❹ Here's Lucy
⓫ Biography

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley
Ⓢ **Movie:** Sherlock Holmes in the Baskerville Curse

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
⓫ News

Weekend, Aug. 10–11

Sat., Aug. 10

6:00
❹ Carrascolendas
❺ Pattern for Living
❾ Public Affairs
⓫ Wall Street Journal Report

6:30
❷ Patchwork Family
❹ Sonrisas
❺ Insight
❼ Greatest Sports Legends—Brooks Robinson
❾ Hispanic Horizons
⓫ Wild Kingdom
Ⓗ Video Jukebox

7:00
❹ Vegetable Soup
❺ World Tomorrow
❼ Davey and Goliath
❾ New Jersey People
⓫ Pink Panther
Ⓗ **Movie:** Slapstick of Another Kind (cc)
Ⓢ **Movie:** Smokey and the Bandit Part 3

7:30
❷ Kidsworld
❹ Cliffwood Avenue Kids
❺ Wonderama
❼ Little Prince
❾ In Depth
⓫ Josie and the Pussycats
⓭ MacNeil/Lehrer NewsHour

8:00
❷ The Biskitts
❹ Snorks
❺ Movin' On
❼ Superfriends
❾ Straight Talk
⓫ Voltron

8:30
❷ Get Along Gang
❹ Pink Panther & Sons
❼ Superfriends
⓫ Hee Haw
⓭ Wall $treet Week
Ⓗ **Movie:** Strange Invaders (cc)
Ⓢ **Movie:** Raffles

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Star Search '85
❼ Mighty Orbots
❾ Battlestar Galactica
⓭ McLaughlin Group

9:30
❷ Dungeons and Dragons
❼ Turbo Teen
⓫ Puttin' on the Hits
⓭ Capitol Journal

10:00
❷ Bugs Bunny/Road Runner
❺ Saturday Morning
❼ Rubik the Amazing Cube
❾ Wrestling
⓫ Soul Train
⓭ Firing Line
Ⓗ **Movie:** Mystery Mansion
Ⓢ **Movie:** Young Bess

10:30
❹ Alvin and the Chipmunks
❼ New Scooby-Doo Mysteries (cc)

11:00
❷ CBS Storybreak
❹ Kidd Video
❼ Scary Scooby Funnies
❾ Hardy Boys/Nancy Drew Mysteries
⓫ International All-Star Wrestling
⓭ Tony Brown's Journal
Ⓦ **Movie:** Phar Lap

11:30
❷ Pryor's Place
❹ Mr. T
❼ The Littles
⓭ Open Mind

11:55
㉑ Gourmet Cooking

12 **NOON**
❷ Bugs Bunny/Road Runner
❹ Spiderman and His Amazing Friends
❺ Expedition Danger
❼ Weekend Specials (cc)
❾ Those Amazing Animals
⓫ This Week in Baseball
⓭ Smithsonian World (cc)
Ⓗ Not *Necessarily* the News
Ⓢ **Movie:** Red Dawn

12:30
❷ Pole Position
❹ Incredible Hulk
❺ America's Top Ten
❼ American Bandstand
⓫ Barney Miller
㉑ This Old House (cc)
Ⓗ **Movie:** Gandhi (cc)

1:00
❹ Major League Baseball: An Inside Look
❺ Fame
❾ **Movie:** For the Love of Benji (1977). Ed Nelson, Patsy Garrett.
⓫ Battle of the Monster Trucks
⓭ Last Chance Garage
㉑ Justin Wilson's Louisiana Cookin'

1:15
❹ **Baseball:** Chicago Cubs vs. Mets or California Angels vs. Minnesota Twins (TBA)

1:30
❷ Pole Position
❼ New York Hot Tracks
⓭ Saving Energy
㉑ Square Foot Gardening

2:00
❷ Kidsworld
❺ Wonder Woman
⓭ Woodwright's Shop
Ⓢ **Movie:** Smokey and the Bandit Part 3
Ⓦ **Baseball:** Yankees vs. Boston Red Sox

2:15
㉑ Gourmet Cooking

2:30
❷ Public Hearing
❼ Wide World of Sports
⓫ **Special:** Dayton International Air Show
⓭ Victory Garden

2:45
㉑ Magic of Oil Painting

3:00
❷ **Movie:** The Counterfeit Green (1971). David Janssen, Richard Jaeckel.
❺ **Movie:** Duel of the Iron Fist (1979)
❾ **Movie:** The Billion Dollar Hobo (1978). Tim Conway, Will Geer.
⓫ Santana and Heart—Concert for the Americas
⓭ Square Foot Gardening

3:25
㉑ Justin Wilson's Louisiana Cookin'

3:30
❼ **Golf:** PGA Championship
⓭ New York's Master Chefs
Ⓢ **Movie:** Cannonball Run II (cc)

4:00
❹ Super Chargers
⓫ Showdown '85
⓭ New Jersey Summerfare
㉑ House for All Seasons (cc)
Ⓗ A Very Delicate Matter

4:30
❹ **Movie:** My Favorite Brunette (1947). Bob Hope, Dorothy Lamour.
㉑ Last Chance Garage (cc)

5:00
❷ **Special:** International Race of Champions
❺ Mission: Impossible
❾ Vega$
⓫ Solid Gold
⓭ Nonfiction Television—The Shakers: Hands to Work, Hearts to God
㉑ Lifeline (cc)
Ⓗ Video Jukebox
Ⓦ **Movie:** The Muppets Take Manhattan

5:30
Ⓗ **Movie:** Friendly Persuasion
Ⓢ **Movie:** Never Say Never Again (cc)

6:00
❷ Channel 2 the People
❹ ❼ News
❺ Baretta
❾ Wrestling
⓫ Puttin' on the Hits
⓭ Survival Special (cc)
㉑ Nonfiction Television—The Shakers: Hands to Work, Hearts to God (cc)
㉛ Miriam Fried: A Profile

6:30
❷ ❹ ❼ News
⓫ Dance Fever
㉛ Ernest Bacon: A Life of Music

7:00
❷ ❾ News
❹ Prime of Your Life
❺ Too Close for Comfort
❼ Hollywood Close-up
⓫ Jeffersons
⓭ Family Classics—The Last of the Mohicans
㉑ Wall $treet Week
㉛ Washington Week in Review
Ⓦ **Movie:** The Philadelphia Experiment

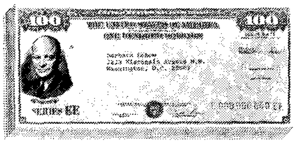
7:30
❷ Future Stars
❹ Fight Back
❺ Archie Bunker's Place
❼ Weekend Style
❾ House Calls
⓫ At the Movies
⓭ Wild America (cc)
㉑ Inside Albany
㉛ McLaughlin Group

8:00
❷ **Movie:** Ivanhoe (1982). James Mason.
❹ Our Time
❺ **Movie:** The Amazing Doctor Clitterhouse (1938). Edward G. Robinson, Humphrey Bogart.
❼ T. J. Hooker (cc)
❾ **Movie:** One Man Jury (1978). Jack Palance, Christopher Mitchum.
⓫ **Special:** Victor Awards
⓭ Nature of Things
㉑ Hiroshima Remembered
㉛ Mystery!—Reilly: Ace of Spies
Ⓗ **Movie:** Midnight Express
Ⓝ **Movie:** Le Dernier Combat
Ⓢ Paper Chase

8:30
❹ It's Your Move

Bridalveil Fall, Yosemite National Park, California c. 1927. Photography by Ansel Adams. Courtesy of the Ansel Adams Publishing Rights Trust. All rights reserved.

SOME OF THE GREATEST THINGS IN AMERICA NEVER CHANGE. SOME DO.



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9:00
❹ Gimme a Break
❼ Love Boat (cc)
⓫ **Football:** Giants vs. Denver Broncos (pre-season exhibition)
⓭ Creative Edge—Kurt Vonnegut
㉛ Hello Jerusalem
🅢 **Movie:** Red Dawn
🅦 **Movie:** The Last Starfighter

9:30
❹ Mama's Family

10:00
❹ Hunter
❺ News
❼ Finder of Lost Loves (cc)
❾ Wrestling
⓭ Sneak Previews
㉛ German Pro Soccer
🅗 **Boxing:** Jose Luis Ramirez vs. Hector "Macho" Camacho
🅝 **Movie:** The River

10:30
❺ Black News
⓭ **Movie:** The Invisible Man (1933). Claude Rains, Gloria Stuart. Rains still the best of the lot.

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Racing From Yonkers
🅢 **Movie:** Joy of Flying
🅦 **Movie:** Laura's Desires

11:30
❹ Saturday Night Live
❺ **Football:** Philadelphia Eagles vs. Jets (pre-season)
❼ News (cc)
❾ **Movie:** Zombies (1963). William Joyce, Heather Hewitt.
㉑ **Movie:** Blood on the Sun (1945). James Cagney, Sylvia Sydney. Jimmy smells trouble in pre–World War II Japan.
🅗 1st & Ten

11:45
❷ Sports People
❼ **Movie:** Midway (1976). Charlton Heston, Henry Fonda, Robert Mitchum, Robert Wagner, Cliff Robertson, Toshiro Mifune. All hands at sea.

12 **MIDNIGHT**
❷ **Movie:** With This Ring (1978). Dick Van Patten, John Forsythe.
⓫ News
🅗 **Movie:** Blackout (cc)
🅝 **Movie:** Persona

12:30
⓫ Wall Street Journal Report
🅢 Gallagher: Over Your Head
🅦 **Movie:** Laura's Toys

1:00
❹ Joe Forrester
⓫ Tales From the Darkside

1:30
❾ **Movie:** Step Lively (1944). Frank Sinatra, George Murphy, Adolphe Menjou.
⓫ One Step Beyond
🅢 **Movie:** Cannonball Run II (cc)

1:45
🅗 **Movie:** Love Letters

2:00
❹ Ben Casey
⓫ At the Movies
🅦 **Movie:** They Call Me Bruce?

2:21
❷ Record Guide

2:30
❺ **Movie:** The Seven Minutes (1971). Wayne Maunder, Marianne McAndrew.
⓫ **Movie:** Zandy's Bride (1974). Gene Hackman, Liv Ullmann.

2:51
❷ **Movie:** Forbidden Knowledge (1971). Anthony Quinn, Angie Dickinson.

3:00
❹ **Movie:** Slightly Honorable (1940). Pat O'Brien, Broderick Crawford.

3:20
🅗 **Movie:** Neighbors

3:30
❾ **Movie:** Monterey Pop (1969). The Animals, Janis Joplin, Jimi Hendrix, Jefferson Airplane, The Who, Otis Redding, Mamas and the Papas. Captures sixties' spirit on the verge of psychedelia, and put Hendrix on the map—the act with his ax makes the rest pale in comparison.
🅦 **Movie:** Take This Job and Shove It

3:45
🅢 **Movie:** Never Say Never Again (cc)

4:30
⓫ Emergency!

4:49
❷ **Movie:** My Darling Daughters' Anniversary (1973). Robert Young, Ruth Hussey.

5:00
❾ News
🅗 **Movie:** The Soldier

5:30
⓫ News

5:50
❺ Time for Timothy

Sun., Aug. 11

6:00
❾ In Depth
⓫ Insight
🅢 Righteous Apples

6:30
❷ Kidsworld
❹ Agriculture USA
❺ Black News
❼ ⓫ Christopher Closeup
❾ New Jersey People
🅗 **Movie:** O'Hara's Wife
🅢 **Movie:** A Tale of Two Cities (animated)

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Joy of Gardening
❺ Hour of Power
❼ Faith for Today
❾ Hispanic Horizons
⓫ Old Time Gospel Hour

7:30
❷ Channel 2 the People
❹ Journey to Adventure
❼ This Is the Life
❾ Make Peace With Nature
⓭ Sesame Street (cc)

8:00
❷ Way to Go
❹ Here's Lucy
❺ Jimmy Swaggart
❼ Insight
❾ Millionaire Maker
⓫ Frederick K. Price
🅗 Life on Earth: Victors of the Dry Land
🅢 **Movie:** Windwalker

8:30
❷ For Our Times
❹ Baseball Bunch
❼ World of Photography
❾ Day of Discovery
⓭ Mister Rogers' Neighborhood

9:00
❷ Sunday Morning
❹ Kids, Inc.
❺ **Football:** Philadelphia Eagles vs. Jets (pre-season game originally aired 8/10, 11:30 p.m.)
❼ Tiempo
❾ Oral Roberts
⓫ Jackson Five
⓭ Sesame Street (cc)
🅗 **Movie:** Cannonball Run II (cc)

9:30
❹ Positively Black
❼ News Conference
❾ Point of View
⓫ Gobots

10:00
❷ Face the Nation
❹ Essence
❼ That's Hollywood
❾ Sunday Mass
⓫ The Transformers
⓭ Mister Rogers' Neighborhood
🅢 **Movie:** Dreamscape

10:30
❹ Visiones
❼ Entertainment This Week
❾ Meet the Mayors
⓫ Three Stooges
⓭ Family Classics—The Last of the Mohicans

11:00
❷ For Our Times
❹ First Estate: Religion in Review
❾ Public Affairs
⓫ Abbott and Costello
⓭ Wild America (cc)
🅗 **Movie:** Curse of the Pink Panther
🅦 **Movie:** Star Trek III: The Search for Spock

11:30
❷ Newsmakers
❹ Today in New York
❼ This Week With David Brinkley
❾ World Tomorrow
⓫ Abbott and Costello
⓭ Soapbox
㉑ Wall $treet Week

12 **NOON**
❷ Channel 2 the People
❹ News 4orum
❺ **Movie:** Spencer's Mountain (1963). Henry Fonda, Maureen O'Hara, Donald Crisp. Later became *The Waltons.*
❾ Robert Schuller (cc)
⓫ **Football:** Giants vs. Denver Broncos (pre-season game originally aired 8/10, 9 p.m.)
⓭ Currents
㉑ Tony Brown's Journal
🅢 Paper Chase

12:30
❷ Seeing Stars
❹ Meet the Press
❼ Sportsbeat
⓭ Inside Albany
㉑ **Movie:** Return of Rin Tin Tin (1947). Bobby Blake.

1:00
❷ **Movie:** Appointment in Palermo (1970). Brenda Vaccaro, Harry Guardino.
❹ Religious Program
❼ Like It Is
❾ Exciting World of Speed and Beauty
⓭ New Tech Times
🅗 **Movie:** The Front
🅢 **Movie:** Kind Lady
🅦 **Movie:** Beat Street

1:30
❼ Roots: The Next Generation—Chapter II
❾ **Baseball:** Chicago Cubs vs. Mets
⓭ Power Ten

2:00
❹ **Movie:** A Star Is Born (1937). Janet Gaynor, Fredric March, Adolphe Menjou. *One on the way up, the other on the way down; screenplay by* Dorothy Parker.
⓭ *Great Performances*
㉑ Jazz Tonight

2:30
❷ **Movie:** Murder or Mercy (1974). Melvyn Douglas, Bradford Dillman.
❺ **Movie:** What Ever Happened to Baby Jane? (1962). Bette Davis, Joan Crawford, Victor Buono. Child star never quite grows up, tormenting wheelchair bound sister.
⓫ **Baseball:** Yankees vs. Boston Red Sox
🅗 **Movie:** The Terry Fox Story (cc)
🅢 **Movie:** A Case of Libel

3:00
⓭ Hiroshima Remembered
㉑ Nonfiction Television—The Shakers: Hands to Work, Hearts to God
🅦 **Movie:** Sixteen Candles

3:30
❼ **Golf:** PGA Championship

4:00
❷ Sports Sunday
❹ Super Chargers
㉑ Nature of Things
🅢 **Movie:** The One and Only

4:30
❹ Sportsworld
❾ New Wilderness
🅗 **Movie:** Once Upon a Spy

5:00
❺ Fame
❾ Black Sheep Squadron
⓫ This Week in Baseball
㉑ Undersea World of Jacques Cousteau
🅦 **Movie:** Sinbad and the Eye of the Tiger

5:30
⓫ **Movie:** Cool Hand Luke (1967). Paul Newman, George Kennedy, Strother Martin, J. D. Cannon, Anthony Zerbe, Dennis Hopper. What we have here is a failure to communicate.

6:00
❷ ❹ News
❺ **Movie:** How to Beat the High Co$t of Living (1980). Susan Saint James, Jane Curtain.
❾ Vega$
⓭ Sporting Life
㉑ Innovation
🅢 **Movie:** Windwalker

6:30
❷ ❹ News
⓭ Innovation
㉑ Adam Smith's Money World
🅗 **Movie:** O'Hara's Wife

7:00
❷ 60 Minutes
❹ Disneyland's 30th Anniversary Celebration
❼ Ripley's Believe It or Not! (cc)
❾ Switch
⓭ Seeing Things
㉑ **Movie:** Kim (1950). Errol Flynn, Dean Stockwell.
🅦 **Movie:** Strange Invaders

8:00
❷ Murder, She Wrote
❺ Star Search '85
❼ **Movie:** The Electric Horseman (1979). Robert Redford, Jane Fonda. Cowboy steals horse from Las Vegas showroom and heads for the hills.
❾ Public Affairs
⓫ Lifestyles of the Rich and Famous
⓭ Survival Special (cc)
㉛ Nonfiction Television—The Shakers: Hands to Work, Hearts to God
🅗 **Movie:** Cannonball Run II (cc)
🅝 **Movie:** After the Rehearsal
🅢 **Movie:** Dreamscape

8:30
❾ Face-off
🅦 **Movie:** Psycho II

9:00
❷ Crazy Like a Fox
❹ **Movie:** Her Life as a Man (1984). Robyn Douglass, Marc Singer.
❺ The Winners
❾ New Jersey People
⓫ Start of Something Big
⓭ Masterpiece Theatre—The Citadel (cc)
㉑ **Movie:** Cleopatra (1934). Claudette Colbert, Warren William. Cecil B. DeMille in Rome.
㉛ The Prisoner

9:15
🅝 **Movie:** The Ritual

9:30
❾ In Depth

10:00
❷ Trapper John, M.D.
❺ ⓫ News
❾ Straight Talk
⓭ Adam Smith's Money World
㉛ Cambridge Forum Presents: Preventing Nuclear War
🅗 Rodney Dangerfield Hosts the 9th Annual Young Comedians Special
🅢 Brothers (cc)

10:30
❺ Sports Extra
❼ Foul-ups, Bleeps and Blunders (cc)
⓫ From the Editor's Desk
⓭ Alive From Off Center
🅝 **Movie:** Ceiling Zero
🅢 Bizarre 25

11:00
❷ ❹ ❼ News
❺ Off the Set
❾ World Tomorrow
⓫ Odd Couple
⓭ Trilogy of Scottish Comedies
🅗 **Movie:** Revenge of the Nerds (1984) (cc)
🅢 **Movie:** The One and Only
🅦 **Movie:** L'Amour

11:15
❷ News

11:30
❺ David Susskind
❼ News
❾ It Is Written
⓫ Honeymooners

11:45
❷ Sports Update
❹ Strictly Business
❼ Sports Special

12 **MIDNIGHT**
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie:** The Bait (1973). Donna Mills, June Lockhart.
❾ Jimmy Swaggart
⓫ Space: 1999

12:15
🅝 **Movie:** The World of Apu

12:30
❹ *Greatest American* Hero
🅦 **Movie:** Star Trek III: The Search for Spock

12:35
🅗 **Movie:** Dog Day Afternoon

12:45
🅢 Weird Al Yankovic: The Compleat Al on Showtime Comedy Spotlight

1:00
❷ Barnaby Jones
❾ **Movie:** The Women (1939). Joan Crawford, Norma Shearer, Rosalind Russell, Joan Fontaine, Hedda Hopper. Divorce, cattiness, and competition within circle of "friends"; Anita Loos co-scripted from play by Clare Boothe.
⓫ Tales From the Darkside

1:30
❹ Ben Casey
❺ World Vision
❼ **Movie:** The Challenge (1970). Darren McGavin, James Whitmore, Broderick Crawford.
⓫ News

1:45
🅢 **Movie:** A Case of Libel

2:00
❷ News
⓫ Wall Street Journal Report

2:30
❹ Positively Black
❺ The Winners

2:45
🅗 **Movie:** Curse of the Pink Panther

3:00
❹ First Estate: Religion in Review
❾ **Movie:** Morning Glory (1933). Katharine Hepburn, Adolphe Menjou, Douglas Fairbanks Jr. Kate's first Oscar, as aspiring actress Eva Lovelace; from play by Zöe Akins.

3:20
🅢 **Movie:** Windwalker

4:40
🅗 **Movie:** The Terry Fox Story (cc)

5:00
❾ News
🅢 Brothers (cc)

5:30
❼ Morning Stretch

5:45
🅢 Paper Chase

NEW YORK CLASSIFIED

New York Classified is a weekly feature. **Rates effective with the January 7, 1985 issue:** one-time ad, $33.00 per line; two consecutive ads, $27.25 per line per issue; four consecutive ads, $24.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box numbers. Display classified ads are available at $377.00 per inch. Add 10% for gray background. Complete rate card available. **Check or money order must accompany copy and be received every Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017; **212-880-0734.** All ads accepted at the discretion of the publisher.

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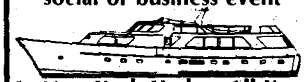

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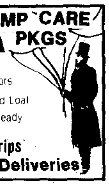

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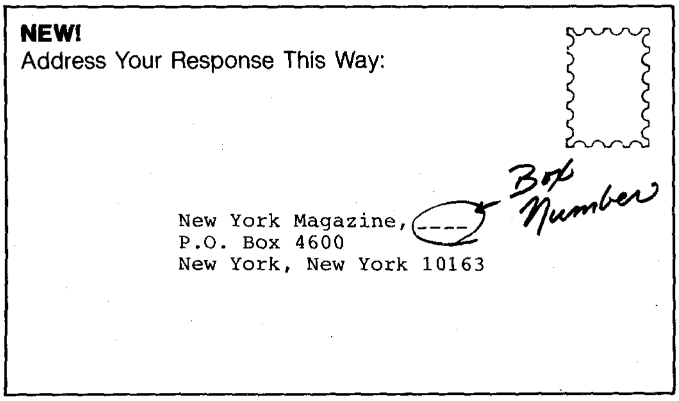

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STRICTLY PERSONALS

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Self-Made Professional!—45, seeks youthful, Jewish woman for best friendship and romance. Love travel, movies, long talks, warmth. NYM KK11.

Gorgeous Jewish Male—Professional, seeks sincere, intelligent, attractive woman. Photo appreciated. NYM T558.

Genuine, Pretty, Slender—Late 20's, who owns business, BA, plus loves all the arts, seeks a very bright man for sharing mutual interests and long walks with laughter and commitment, 27-38, perhaps a DC or architect. No smokers and no drugs. Photo, please. NYM KK20.

I'm An Old-Fashioned Lady—With a shy smile. Green-eyed blonde, 25, 5'7", seeks a confident man who likes opening doors, red balloons, Collies, and Debra Harry. Photo/phone, please. NYM DD14.

Ex-Model, Wholesome, Non-Princess—Ivy grad, 29, seeks 27-36, non-smoker, 5'10" plus, Jewish success. NYM J933.

Existence is Nothingness—But, since we're here! I'm 22, adventurous, humorous, and sensible. Searching for sunny beaches, old movies, romantic settings. I'm a classy, well-educated, Jewish male, complete with bedroom eyes. Enjoys modern art, competitive sports, and being fit. If you're a creative, energetic, sexy, caring female, reply with phone, bio, and a recent photo! NYM T603.

Female Companion Sought—By gay man for straight life. Tall, handsome, successful, Ivy-league lawyer, 27, seeks an attractive, intellectual woman (20's) to share an affectionate, non-physical friendship or marriage. Photo/bio. NYM CC20.

Handsome Jewish Professional—Male 27, 6'1", seeks slim, attractive, non-smoking Jewish female, 20-26, who wants to meet the perfect gentleman. Bio, photo and phone are a must. NYM T562.

Tall Handsome Lawyer—33, smart, athletic and incurably romantic, seeks the woman of his dreams. She is bright, self-assured, career oriented, Jewish, extremely attractive, and 5'4" plus. Write soon, I've been waiting far too long. Letter, phone, photo. NYM CC58.

Single Jewish Male—Attorney, senior medical student, seeks creative/talented single Jewish female. NYM DD23.

Extremely Pretty Professional—Warm, caring, seeking professional male counterpart, 38-48. I am a modern miss, seeking the romance of an old-fashioned courtship, relationship. Letter, photo a must. Don Juans not wanted. NYM T546.

Pretty, 5'4", Slim Lady—Caring, bright, sensuous, fun-loving, seeks man, 49-59, for lasting relationship. NYM CC18.

You Are Invited—To my CT home to meet me: a sexy, green-eyed blonde with beauty and brains, if you are a dynamic, successful, handsome man with a great sense of humor, over 40, tall, and whose ex-wife isn't named Barbara. Photo/phone/note. NYM T555.

Pretty Jewish Female—Happy, sensitive, Ivy league, good job, 32, never married, ready for permanent relationship with stable, handsome, physically fit, Jewish, financially secure, professional gentleman, 32-40. Photo/letter/phone, a must. NYM J909.

Strong Character Desired—I am 23, attractive, professional and a partial princess living in NYC. Looking for a Jewish man, over 5'10", 25-30, non-smoker with a spectacular sense of humor, but not all laughs. No designer jeans, please. Note/phone/photo a plus. NYM DD37.

Dolly Parton Type—Attractive blonde, 40's, 5'3", Manhattanite, successful. Seeking special man, 45-55, 5'10"-6', charismatic, attractive, successful, preferably Jewish, looking for healthy relationship. Photo please. NYM DD60.

Beautiful, Jewish Professional—Loves children, seeks handsome, successful Jewish male, 40's, for possible commitment. Single dad and widowers welcome. Queens/LI, only. Photo/letter. NYM DD07.

Chinese Male—Seeks same race female. I'm highly professional, warm, open, secure, loyal, 5'9", 33. Enjoy theater, dining, quiet times. NYM E942.

The Direct Approach—Seeking woman for emotional partnership. I am a 37-year-old, attractive, divorced Jewish man (5'10", 160 lbs), with a sense of family values. Looking for a bright, witty and warm soul mate (mid 20's to mid 30's) to share in a supportive relationship. Photo/phone, will return. NYM T561.

Tan All Over—39-year-old, trim, athletic male, sun person, wishes to meet trim female, with nice figure, who enjoys sun, beach, travel, NYC and Su Casa. Photo appreciated. NYM DD06.

New England Wasp—Recently transplanted in Manhattan. I am 35, pretty, fun-loving, easygoing, smoker, divorced. You're a positive thinker, handsome, aged 35-55, have a big heart, love to laugh, a little bit old-fashioned and can appreciate an intelligent woman. If you're Italian, Great! If not, that's ok, too. Egomaniacs need not respond. Send note, phone. NYM T563.

Handsome Carpathian, 33—Financially secure professional enjoys skiing, tennis and travel. Seeks slim educated lady, 22-32, with a touch of class for permanent relationship. NYM E943.

Warm, Attractive Blonde—33, Christian, Westchester businesswoman, desires to meet romantic, sincere, successful man (35-45), who enjoys candlelit dinners, parties, beaches, and Broadway. Objective; warmth, companionship, and possible long-term relationship. NYM DD54.

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Warm, Attractive Therapist—Seeks professional male counterpart, 50's, to enrich loving and leisure. NYM DD58.

Adventurous—Attractive Harvard MBA, WASP, interests ranging from wine-tasting and gourmet cooking to motorcycles and rock'n'roll. Seeks pretty, fun-loving female, 25-34, with whom to enjoy same. Photo/phone. NYM DD10.

Fiorello Reading The Funnies?—The hole in Adlai's shoe? Chamber music? Social conscience? Slender, attractive, Northern NJ Jewish female, 56, non-smoker, ecumenical about NY and WASPS, wants to meet you. NYM T599.

Are You A 60ish Man—Seeking the companionship of a very attractive, slim widow, with varied cultural interests, financially secure? A sense of humor a must, romantic a plus. NYM J923.

Wanted: Jewish Doctor/Lawyer—Indian Chief, for Dr.'s daughter. Very attractive, dark, shapely, 5'6", lady lawyer 30, sweet, warm, friendly, nurturing, emotionally stable, highly intelligent, ready to settle down. No smokers please. NYM DD11.

Tired Of Looking?—Are you a Jewish male, 27-34, who is upbeat, business-oriented, romantic, caring, sincere, seeking serious relationship with a pretty, down-to-earth Jewish female? I am a petite, curvaceous, freckle-free redhead, 27, who is bubbly, warm, intelligent, has a good career in NYC and lives in NJ. Photo a must. NYM T569.

If You Are Searching—For a life-loving, trim, attractive, vegetarian, non-smoker, mid-50's, I'm you're woman. NYM J920.

Successful Female Attorney—37, divorced with 6-year-old, well-behaved, fatherless daughter. Attractive, good-figure, affectionate, non-smoker, egalitarian but feminine. Loves theater, dancing, and being treated like a lady. Seeking slim, clean-shaven man, 33-45, for romance leading to marriage and children. Phone/photo. PO Box 4951, Clifton, NJ, 07015.

My Chemistry Formula—Youth and beauty, knowledge and experience equals Magic! I'm successful, happy and live my life to the hilt! What's missing? A cute, petite younger woman to turn my head when she walks and also when she talks. If you're in your 20's, have your own apartment, are tired of dating boys who pretend to be men, and are ready for a real relationship, think about sharing your life with a man who is affectionate giving and not afraid of your ambitions. I'm 41, single, quite handsome, wealthy and ready for a serious romance that has a lot of fun, giggles and goosebumps. If you're ready to go for it, so am I. Since chemistry is very important to me, I will only answer sincere letters with an honest photo and phone. NYM T570.

Attractive NJ Male—Warm and sensitive, very successful, financially and emotionally secure, non-smoker, Wasp. I enjoy travel, boating, dining out, photography, and good conversation. I have the best life has to offer and would like to share it with a beautiful, intelligent, slender woman under 40, who is also sensitive, compassionate, and loves kids (I have two sons). Photo/bio/phone. NYM J921.

No Apron Strings Please—25, 5'10", pretty, slim, smart, fun, observant, Jewish female. Seeks tall, witty, 25-35, male counterpart for honest fun, long-lasting relationship. Phone/note. NYM DD24.

No Photo Please—This late 40's single Jewish man is more interested in your mind than your face and your gene pool than your zodiac sign. You are an extremely bright and articulate woman whose idea of fun includes intelligent conversation and who is ready for a relationship based on mutual respect and shared values. You and I hope for a love that can lead to our jointly wanting and having 2 or 3 children. NYM DD13.

STRICTLY PERSONALS

Big, Brown, Expressive Eyes—Belong to this attractive, single woman, 29, 5'8", 135 pounds. What accompanies those eyes is a soulful, spontaneous, warm, adventurous-at-heart, fit professional, searching for a life mate. I am of Jewish background, nice dresser, enjoy dancing, bike riding, walks, etc. You are 25-35, college educated man, with sense of humor, adventure, lover of the arts, dependentless, non-smoker, handsome, desiring commitment, children, but all with a touch of lightness. Note, phone, photo if possible. NYM T600.

Stunning, Advertising Executive, 32—Classy, Chickagoian, blond hair, green eyes, outgrew ex-husband, (former professional baseball player). Jewish 5'6", 118, great body, ambitious, fun, athletic. Looking for very wealthy Jewish businessman. Qualifications, intelligence, integrity good-looking, athletic, energetic, sensuous, positive, adventurous and generous. Photo/phone/and note. NYM E952.

Down-To-Earth—Male, 39, 6", 180, professional, financially secure. Enjoys politics, classical music, ballet, dancing, art, outdoor activities, dogs, kids, quiet evenings. Seeks down-to-earth, sensitive, sensual, fun-loving woman, (30-40), who enjoys all the above plus country living and blue jeans, for serious relationship leading to marriage. Phone/note/photo. NYM E935.

Pretty, Blonde, Slim—42, 5'6', warm, educated, seeks tall, slim, intelligent man, 40-55, to share loving relationship. NYM T572.

Petite, Cute, Green-Eyed—NJ nurse, 30, desires warm, sincere, romantic male for special relationship of cozy evenings, weekend travels and more. Photo/bio. NYM E941.

31, Jewish Male—Looking for slim young lady, who's a Bruce Springsteen nut. Musical background a plus. NYM E945.

Thunder and Lightning—Or a gentle spring rain. This short, sexy, sensual, cute, 30's, Jewish business owner can be sophisticated one minute, childlike the next. Dancing, tennis, scuba, flying, movies, theater, sunbathing, quiet evenings with someone I like and can have fun with appeals to me. If this sounds good to you, you're 30-45, over 5'8", cute, in good shape and like to laugh. Don't smoke. Let's meet. Photo. NYM T604.

Asian-American Female, 30—Seeks non-millionaire. Yachts make me dizzy and ballooning is worse. All I want is affection, cure for runner's knee. Photo/note. NYM DD63.

Rare Flower—Israeli, 39, divorced, Boston, art historian, looking for her sophisticated bee, 35-50. Photo/phone/bio. NYM J946.

Good-Looking, Dynamic—Financially secure, professional man, 47, 6', 200 pounds, ex-football player. Seeks bright attractive, sincere, affectionate, spontaneous, real woman with no attachments, unless it barks, meows, and/or chirps (mine barks and chirps). I enjoy sunlit or moonlit boating, drifting in coves and fishing from my lakefront hunting lodge. Do you think raccoons, chipmunks, butterflies, plants, flowers, all of nature wonderful? I DO. How about snowmobiling, dinner and snowbound romantic evenings in front of my fireplace? I'd love someone special, who really enjoys to share all this with me. I'm looking for a friendship that has the potential for a loving relationship. Please don't answer this ad if you have children any age, enjoy sitting, or sleeping, or TV, or reading alone, most of the day. That's definitely not where I'm at. NYM T598.

Cherubic and Cute—Assertive and adventurous, religious-oriented Jewish male, seeks inspired female, 20-38, for a lifetime commitment. NYM DD61.

Pretty Manhattan Blonde—Professional, active in charitable groups, rich, sensual, lover of music, art, books, seeks Jewish MD, LLB or PhD, 45-60. NYM KK30.

Very Warm, Caring, Pretty—Professional woman, 36, shapely, enjoys people, the sun, music, long walks and talks. Seeks warm, responsive, professional/executive man, 34-50. Note/photo/phone. NYM DD62.

Striking, Sensual, Sensitive, Sincere—Brunette, 30's, independent career woman/screenwriter, seeking her Heathcliff. To fill the part, you radiate with intensity, intelligence and integrity and the drive to make dreams come true! You are daring-yet gentle, free-spirited-yet loyal and have been longing for your long-lost soul mate. Together we will explore exotic distant places and discover the magical powers and passions within. Please send photo with note and phone. NYM E947.

Fabulous, Physician, 48—Smart, sharing, successful, calm, confident, companionable, jovial, genial (with joint custody). Looking for lovely lady, with same stability and strengths. NYM E950.

Youthful Widow 51—Desires to meet gentleman, 50-65. Free of responsibility and financially secure, I am able to take advantage of the many opportunities available in our city. I'd enjoy the company of a fine gentleman. NYM DD65.

Authentic, Often Beautiful—Artist/professional, 50, 5'6", trim, spirited, cultured, desires man of substance, wisdom and joy for no-nonsense nonsense and whatever else we decide is possible. Note/phone, please. NYM J951.

Professional Writer—32, tall, with classical looks and tastes, wonders if there is a woman of delicate sensibilities in this city of egomaniacs, narcissists and trendies. One unimpressed by rock stars and avant-garde artists. Impressed by literate musical comedy. Who appreciates a good pun. And who isn't named Amy (sorry, Amys). Photo. NYM J952.

I am Rewriting My Script—And there's a part for a leading man. Are you interested in sharing the spotlight with a 39, 5'8", beautiful, blue-eyed blonde, incurable romantic, affectionate and sensuous lady. If you can handle the role of a tall, affectionate, honest, caring, sincere professional man, 35-45, send me your photo, phone number and why you're right for the part. NYM E956.

Love Luxury Adventure—Wasp financier, great-looking, flexible, well traveled, 40, divorced. Seeks high-quality, beautiful woman, wasp, politically conservative, under 40, desiring meaningful relationship. NYM T564.

Ballroom Dancer, Opera Lover—Travel companion, sought by 50ish tall lady, striking. photo, please. NYM E944.

Businessman And Boater—40 plus, likes to leave headaches in office and enjoy life. If you are in the high 30's, have a sense of humor, look good in a bathing suit, and have a head on your shoulders, you are the woman I am looking for, for one-on-one relationship. Send note/photo. NYM E953.

I'm 35, 6', White—Handsome, well-built, brilliant, and completely perfect in every way. I'd like to meet a (trim, 21-31, non-Yuppy) woman who will humor me when I get like this. NYM DD64.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS COUPON

Name ____________________

Street Address ____________________

City __________ **State** __________ **Zip** __________

Home Phone (for our records only) ____________________

Payment: Check _____ **M.O.** _____ **MasterCard** _____ **Visa** _____ **AmEx** _____ **Card Number** __________

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Ad copy:

Use the coupon above or call (212) 880-0732. Rate is $23 per line, two-line minimum. Add $15 for NYM box number. Mail to: Attention Strictly Personals, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. All ads accepted at the discretion of the publisher.

STRICTLY PERSONALS

Needed By Yom Kippur—Uptown success with downtown spirit/style seeks an illuminating man (NYC only) with lots of empty space to share, great RVU, single, with available "parking space". To apply, must be 38-58, unusual, successful, a nine plus more. Send note plus photo to this adorable, creative soul, 39, with alluring eyes and charisma. NYM J934.

Rare Breed, MD—30, model type, ultra successful, funny, seeks slim, female gem, for sharing life's finest. Photo. NYM J922.

Jewish European Beauty—Elegant blonde 29, 5'7", 130. Enjoys travel, arts, sports. Seeks special man. Bio/photo. NYM T573.

Male, 31, 5'8" Entrepreneur—Athletic, health-conscious but not fanatical, good sense of humor, used to be cute but slowly turning handsome. Seeks down-to-earth female, slowly turning beautiful, 25-35. Photo/phone, please. NYM T574.

Cockeyed Optimist—This very pretty lady, 30's, into golf, bridge, travel, quiet time, knows there's a 40 plus Jewish man reading this. NYM E948.

Foxy LI Mom—RN, 34, slim, 5'6", in search of sharing, nurturing man, in 40's, over 5'10", and in command of his world. Photo/note/phone. NYM J924.

Pretty, Sensitive And Fun—Blonde, 5'1", 38, in the advertising business, would like to meet a fun-loving man, 35-39, who enjoys music, dancing, sports, is sensitive and honest, but most of all real. Photo/phone/note. NYM DD12.

If Quality And Sincerity—Are important to you, then read on. I'm a 40-year-old successful, attractive dentist, 6'1", 170 lbs, easy to be with. I enjoy life, travel, sports and fine foods. Mostly I appreciate high quality people. If you are a lady, 25-39, 5'5" or taller, slim, pretty, looking for an honest relationship, send phone, bio and photo a must. NYM J925.

Ivy Transplant—New roots in NYC. Seek man in 30's, well-educated, cultured and who enjoys outdoors. Me, I have it all. Photo appreciated. NYM J926.

Available—A 6', handsome Jewish caring professional, of 27. Photo. NYM T575.

Super Pretty, Shapely, Dynamite Lady—Seeks attractive, successful male mensch, 5'8" and up, 57-68. Photo. NYM J927.

Try The Unusual—Combine intelligence and striking good looks with a sense of humor and a wide range of interests. This exceptional female, 36, seeks an unusual man. Photo, bio, phone. NYM DD15.

Petite Princess, 28—Green eyes, loves the beach, loves dancing and parrots. Seeks a successful man with sparkles in his eyes, 26-38. Photo/phone. NYM J928.

Leggy, Green-eyed, Head-turner—In late 40's, happily divorced, children grown, seeks male compatriot with whom to share the delights of city and country. Be tall, discriminating, successful, attractive, sane and lighthearted. Photo/phone/note. NYM T576.

Athletic, Vegetarian Male—37, Jewish. Seeks brainy, slim, non-smoking woman to start family. Note/photo. NYM J931.

Looking For Romance And A Friend—Professional female, 25, very pretty, blue-eyed brunette, bright, witty, and a little bit naughty. Having fun and a good sense of humor are as important as a warm smile, honesty and sensitivity. If you're a 25-35, handsome professional, and share similiar qualities, let's meet. Photo/note/phone. NYM J929.

Attractive Energetic Widow—Jewish, varied interests, affectionate, fun-loving, educated, loves to be with people. I am caring, warm, and eager to share a new relationship. I need a dynamic man, very involved in life, 55-65. NYM DD16.

It's Almost Fall—Let's start planning now. Physician, good looking, slim, Jewish, early 40's, intelligent and interesting, friendly and funny--and much more. Would love to hear from smart, pretty, slim lady who smiles and loves to laugh, and has other attributes she can tell me about. Please send bio/recent photo/phone. Thanks. NYM DD17.

Classy, Dynamic, Handsome Man—31, 6'1", architect, seeks beautiful, intelligent, warm, Jewish lady, with time for life and more. NYM J930.

Vivacious, Cute, Warm—Successful Jewish male 25, seeking a young lady ages 22-29, for a friendship, relationship, or who knows next? I am a down-to-earth guy with interests in sports, the beach, dancing, and being with someone I care about. Bar scenes are a turn-off for me. If this sounds appealing, please write. NYM T578.

Manly, Albeit Lovable—Nature, art oriented, established, non-smoking Jewish man in his forties, yearns to share hugs, laughter, a tender attachment with warm open woman. NYM DD18.

Successful, Handsome Businessman—37, conservative, jogger, well-traveled. Seeks attractive, ethical, petite lady, 26-36, for heavy duty relationship. Photo/bio. NYM T579.

Handsome Hedonist Male—Early 30's, businessman, enjoys sports, beach, films, etc. Seeks attractive woman, 25-30. Recent photo/phone. NYM DD21.

Make Our Passion Happen—Sweet, smart, fetching, hazel-eyed, style, substance, arts, dancing, seeks erudite, prosperous, attractive, sincere, Jewish professional male, 30's-40's. NYM T580.

Attractive, Fun-Loving Gal—Seeks sincere, sophisticated, secure man, zestful life, 45-60. Photo/phone. NYM DD22.

Blonde, Attractive Lady—Ivy grad, professional, mid 50's, seeks financially and emotionally secure companion to share elegant restaurants, the arts, movies, and fun. Note/photo/phone. NYM J932.

Just Turned 30—And am looking toward a new decade. This health care professional (not a nurse) is looking for a man with sass, style, and smarts. NYM DD27.

Attractive Female—Seeks male, 30's-50's, who enjoys bridge, chess, and golf. Photo/bio. NYM J935.

Old-Fashioned, Artistic—Tall (5'10") Christian lady, financially secure, traveled. Would like to bake chocolate cake for NJ executive 50-60 years, and share hugs, walks on the beach. NYM T584.

Asian Female—40, feminine, cultured, seeks compatible male. NYM DD25.

98 Pound Romantic—Very cute Jewish female, 27, sparkling green eyes, petite, 5'1", athletic, whose motivated and effervescent personality has achieved success in the medical field. Seeking a secure and mature, very successful marriage-minded Jewish male, 28-40, who's strong and sensual, romantic, thoughtful, handsome, physically fit, and knows how to live and laugh. Do you enjoy fine dining, theater, tennis, golf, boating and romantic evenings? Photo/bio/phone. NYM DD26.

Deep Sea Fisherman—Handsome, slim, seeks female, 35-45 as first mate. PO Box 442, NYC, 10025.

Woman Explorer—30 years Amazon jungle experience, seeks companion, 65 or over, no Tarzan types, but shamans acceptable. Send photo, Dun and Brad-street rating. NYM DD28.

36-Year-Old Jewish Male—Legal beagle of eclectic tastes (books, baseball, Balanchine, Ella and Twyla) looking for compassionate woman 25-35, intelligent and vivacious, attractive and trim, who voted against Reagan. NYM DD29.

Innovative, Beautiful—Professional, 5'5", L.I. metro, 45, Jewish. Seeks Mr. Right, 49-59, for permanence. Phone. NYM DD30.

Dark-Eyed, Pretty Professional—Loads of energy, goal-oriented, in touch with feelings, wishes to laugh and discover with male, 40-55. NYM DD31.

Attractive, Optimistic Writer—55, 5'11", would share dining, movies, sports, closeness, with very attractive, spirited woman, 30-50. Photo. NYM DD32.

Wanted: One Special Lady—I am a vibrant, dynamic, romantic, fun-loving, athletic, tall, extremely good-looking, Jewish, ultra-successful dentist. I'm tired of the singles scene and would love to meet a slim, 20-28-year-old female, who is beautiful inside and out and not afraid to prove it with a photo. Objectives include exciting summer romance, marriage and kids. NYM J936.

Attractive, Slim, Blonde—Professional lady, seeking a tall (5'10"-6'), handsome, successful gentleman, non-smoker, 32-40, (NY/NJ preferred), with a sense of humor and varied interests for a special relationship. Photo/note, please. NYM T585.

New To Manhattan—Jewish MD, 30, seeks dark-haired, slim, artistic, intellectual, Jewish female, 25-28, for coffee and conversation. NYM T586.

Communicating Is Important—To this attractive, slender, bright, sensitive, NJ lady, into art, music, travel. Seeks similar special man, 50-60. NYM DD33.

Attractive, Warm, Vivacious—LI attorney, mother, 34, Jewish, interested in theater, music, travel and people. Seeks to balance hectic but stimulating lifestyle with simpatico, creative, professional executive, 35-45, for supportive and caring relationship. Note/phone/photo. NYM T587.

Most Wanted Man—Pretty, petite, professional, effervescent woman, 33, seeks emotionally, physically and financially healthy, Jewish man. Photo. NYM J937.

Marriage-Minded, Beautiful—Inside and out, sincere, intelligent, feminine, French, 1 child, likes family life/outdoors. Seeks father, 35-50. NYM T588.

Rich, Attractive, Very Nice—Seeks same in professional or businessman, 30-40's, for love and commitment. NYM T589.

Wanted: Non-Smoking, Pretty Lady—35 plus, fairly tall, fairly slim, honest, warm, good sense of humor, seeking romance/commitment, who shares interest in theater, cooking, exploring NYC, Zabar's beaches, walks, Oriental food and more with good-looking, divorced male WASP, 51, 6'2". Note/phone/photo if available, please. NYM DD34.

Tall, Dark, Handsome—Slim, stable, 30's, never-married, Queens, Christian male, likes beach, dancing, quiet evenings in company of honest, attractive, good-hearted, loving woman. How about you? Photo helps. NYM DD35.

Looked For Love—In all the wrong places. Have I found the right place? This 28, 5'6", good-looking, professional, Jewish male, seeks a non-smoking, attractive, Jewish female for romance, love and marriage (in that order). I am adventurous but enjoy the simple pleasures of life. Let's do them together! Note/photo, helpful. NYM J938.

Artistic, Modern, Romantic—Successful woman, 39, with warm heart, fragile but resilient soul, refined tastes and a whacky sense of humor. Would like to meet a man who values these qualities. It would also be great if he was somewhat athletic, had a few bucks, a sexy smile, and a philosophic curiosity. NYM T590.

August Romance?—Very attractive, 39, 5'6" Renaissance lady with pizzaz and great legs, seeks cultured, non-religious or Jewish man, 39-49, for important relationship. Photo/bio/phone. NYM T591.

Highly Intelligent, Warm—Attractive, successful, corporate lawyer 40. Divorced mother of 2 teenage boys living in NJ, whose sophisticated world view acquired through travel and business, is in sharp contrast to her down-to-earth values. Interested in meeting warm and sensitive man with complementary background and values. NYM J939.

Bright, Pretty, Slim—Professional female, 41 (looks much younger), divorced, one child (21), liberal, but deeply spiritual, Catholic, warm, loving, marriage-minded, success-oriented with social commitment. Bio/phone/photo. NYM T592.

Warm, Affectionate, Petite—Attractive, sensitive, good-humored, professional, 40's, seeks caring, responsible, down-to-earth man, 35-48, to share in sincere relationship. NYM T593.

I Desire A Gentleman—Who is intelligent, urbane, passionate, and successful in his field and likes what he does. Well-groomed, articulate, 33-35, 5'9" plus, with a disciplined waistline. Someone who is unpretentious, confident and humane. I am very attractive most of the time, with a pleasing body, 35, intelligent and have travelled from Pittsburgh to the Seychelles. I enjoy my work, Laurie Anderson, Mahler, Verdi, working out at the gym and politics. I would prefer marriage with someone of complementary rather than matched interests. NYM DD36.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Pretty L.I. Lady—48, looking for the right man to share all the nice things life has to offer. NYM DD41.

Successful, Blue-Eyed, Jewish Male—27, Wall St. professional, seeks attractive, intelligent, non-smoking, career-minded woman, 24-30, to share Shakespeare in the park, swimming at the beach and kugel. Photo/phone. NYM DD42.

Send Flowers, Not Candy—I'm an attractive widow, 40, with no children, a working professional who enjoys going to the gym and to the movies. I'd like to meet a successful, sincere man to share these activities. NYM DD44.

Manhattan Lady—40, adventuresome, energetic, upbeat, soft-spoken, slightly zaftig, well-educated, traveled, successful, and sane. Would like to share beaches, movies, plays, museums, and candlelight dinners. Seeking fun, romance and friendship. NYM DD45.

Professional Jewish Male—Desires to meet a caring female to age 32, with values for meaningful future. NYM E927.

Attorney With Dimples—31, attractive, real estate lawyer, enjoys movies/plays. Seeks attractive, male professional for lasting relationship. Photo. NYM DD46.

Are You Ms. Right?—Answer yes, if you are a slim, marriage-minded, 24-35-year-old, single, Jewish female, non-smoker, with strong Jewish identity for Mr. Right. Professional, kind, single, Jewish male, middle 30's, serious music lover, traditional but not Orthodox, with sense of humor and class. NYM CC63.

Attractive Man—38, single parent, 6', diverse interests, seeks bright, attractive, trim, non-smoking, active woman. Bio/photo/phone. NYM E928.

Foreign Student, Korean—26, 5'6", seeks honest, warm, American woman, for friendship and travel. NYM E929.

Exciting, Successful Female—Former model, 47, many hobbies and interests. Quality male. Note/phone. NYM E930.

Taste Of Honey—Bee mine if you are tall, slim, 45-55, fun-loving and sincere. This NJ, petite brunette has class, brains, good figure. Photo/phone. PO Box 474, Parlin, NJ. 08859.

Not Marriage-Minded—European, classy lady, extremely good-looking, mid 30's, 5'4", 108, long brown hair, big brown eyes, slender, well-proportioned figure, intelligent (MBA), liberal, adventurous, financially secure. Would like to meet a classy gentleman, preferably another uprooted European. He has to be very good-looking, soft-spoken, fit, successful and open-minded. If you are full of life and ready to make a new friend, write to me. Phone a must. Photo appreciated. NYM E931.

A Promise—Chinese quality and beauty, 40's. In search of quality, financially secure man, 45-60, for loving, caring, serious relationship. Bio/phone. NYM DD47.

Hugs R Us—Supply unlimited. I'm: 40, male, tall, Jewish, warm, caring, funny, and together. You're: Happy to be you, 35-45 more or less, and would welcome the warmth and the smile. NYM DD38.

I Like The Talking Heads—How about you? I also like a Gershwin tune, good film, dancing etc. If you are into the above as well as being an aware, sophisticated and witty guy (30-45) who would like to meet me, mid 30's, female, attractive and refined with a sense of humor, send note/photo/phone. NYM E932.

A Nice, Average, Slim Guy—30-37, wanted by Catholic, pretty mom, 29. No drugs. Note/photo/phone. NYM E954.

Good-Looking Entrepreneur—Westchester, romantic and sensitive male, 37, looking for affectionate and adventurous female with lots of available time during the day, weekdays only. Note/phone. PO Box 265, Thornwood, NY 10594.

Challenging, Exuberant—Open guy, unusually successful, 43, independent, yet caring, with a love of life's good things and the ability to enjoy both the tried as well as the new. Wants to meet an equally independent, successful, secure, intelligent, extra-attractive woman, 28 plus, with a great sense of humor, a love of new experiences, who is open, warm, and challenging. Non-smoker. Photo/please. NYM J947

Stunning Blue Eyes—Pretty female, 5'4", thin, 30, well-bred, well-off, athletic, sociable, warm, confident professional, seeking Ivy League WASP, for committed relationship. Must be well-off, used to life's finer things, investment banker, doctor or lawyer. Should wear Paul Stuart clothes, tassle loafers. At home in gym or country club. Must enjoy people, music, romance, travel adventures. Light drinker, non-smoker. Phone/bio/photo, if possible. NYM DD49.

Sensitive, Honest, Professional—Handsome, 30, 5'10", 150 lbs, Jewish, athletic, sense of humor, MBA, market analyst. Possess qualities necessary for lasting relationship. Looking for pretty, slim lady with same, to share a life with. I do not smoke or use drugs and can be trusted. You will not be disappointed. Photo please, will reply with mine. NYM DD51.

L.I. Physician—28, 5'6", romantic, adventurous, understanding and hates Häagen-Dazs. I am looking for that serious woman, but will settle for light fun. NYM DD52.

Proletariat Lady—Fantastic, seeks aristocratic gent, equally fantastic. NYM T601.

Handsome, Successful Consultant—37, psychoanalisis for 5 years and does art, play, run, humor. Seeks a slim, pretty, giving woman to 35, with like qualities for sharing and growth. Bio/photo. NYM E946.

Actress/Hockey Fan—32, seeks actor/hockey fan, 25-35. Photo. NYM E936.

Self-Confident—Tall, slim, woman, 37, seeks sincere man, 37-43, not afraid of commitment to share good things in life. Phone/letter. NYM DD40.

Successful Business Professional—36, Catholic, attractive and fit, seeks slim professional female college graduate. For fun and future. Photo/bio/phone. PO Box 674 South Orange, NJ. 07079.

The Endless Summer—Let's start it. Successful writer, 25, 6'1", bright, handsome, caring, seeks sexy, warm, slim, fun lady, 22-30. Beach, film, tennis maybe? Photo/note. NYM T594.

Attractive, Successful, Sensitive—Jewish male, 32, 5'11", professional, trim and athletic. Seeks very pretty, Jewish, energetic, slender, independent professional woman, who I can take to the ballgames, theater, beach and share a serious relationship. Photo/phone/bio. NYM J941.

Single White Male—39, intelligent, good looking, financially secure and very honest, seeks nice lady for great relationship. P.O Box 18, Yonkers, NY 10702.

Handsome, Adventurous—Businessman, mid 40's, tall and physically fit, lives in mid-Manhattan, seeks elegant, slim, stylish, companionable female, for occasional dating and friendship. Photo/ phone, please. NYM J942.

Zesty Aerobic Brunette—35, with a passion for life, seeks renaissance man. Bring your sense of humor to share the beach, dancing, my sports car. NJ okay. Bio/photo, a must. NYM J943.

Liberated Lady—Who often wishes it weren't necessary, seeks a special man for a lifetime relationship. I am a Christian professional, 33, blonde with blue eyes, 5'7", in good shape physically and emotionally, comfortable with myself and my accomplishments, have two school-age children and live in mid-NJ. I have everything I want in life, though a crucial piece is missing—a wonderful man to share it with. I would like to meet someone who is warm, sensitive, fun, energetic, perceptive, honest, intelligent, creative, lovable, responsible and accomplished, who likes children and who is looking for someone possessing similar qualities. Letter/phone/photo, will reciprocate if desired. NYM T595.

Attention Men—Are you 33-39? Are you good-looking, down-to-earth, witty, caring and intelligent? If these descriptions apply to you, inquire within. You will encounter a very pretty, size 7, warm, wonderful lady. Send me a note/phone. NYM T597.

Vivacious, Attractive Woman—Golfer, account exec, 50's, fun-loving, with international golf card to share. Waiting "fore" response. NYM J945.

Educated In 3 Countries—70-year-old Christian, widow of famous artist. Looking for older N.Y. man. NYM T544.

Handsome Dental Specialist—29, 5'10", Jewish, in great shape. Looking for very pretty, slim, intelligent woman, 22-32, who is athletic, creative, warm, witty and success-oriented. Note/photo/phone, please. NYM E933.

Psychologist—39, looks much younger, sincere, kind, handsome, Jewish, seeks bright, sensitive, attractive woman, age 25-35, non-smoker, any religion. Photo, please. NYM E934.

Pretty, Jewish Bombshell—Shy, 27, seeks truly successful, attractive, Jewish male, NJ/NY, 26-37, for serious fairy tale relationship with happy ending. Note/photo/phone appreciated. NYM DD53.

NYC Woman—Tall, 41, Jewish, bright enough, warm enough, appealing enough to elicit a response from a tall, Jewish, 40's man who likes his life and still believes in more. NYM J950.

Seeking The Magenta—Pomegranate and pied noir women find me interesting. Male, early 30's, 6', seeks pretty history major. Photostat, okay. NYM J919.

Modern Day Hero—Young 34, confident, successful, devoted, sensitive, open... yearns for compatibility, fatherhood, intimacy, sharing. Am attracted to smiles, spontaneity, poise, and natural beauty. Would prefer Jersey Jewess who enjoys sports, travel, romance, and husky heroes. Please send inspiring words and recent photo, phone. NYM DD59.

Real Estate Developer—Seeking fair-haired, sensitive, creative, poised, leggy, Jewish lady, 25-30. Bio/photo. NYM J940.

Very Good Looking Professional—Male, 32, 5'10" and thin, seeks young and attractive female, ready for a lasting relationship. I like music, art, NYC night life, and someone special to share them with. Photo/phone. NYM DD55.

Marlo Thomas Type—Corporate professional, 37, educated, bright, sexy, with romantic loving heart wants tall, handsome, secure man to enjoy quality life. Letter/photo/phone, please. NYM DD56.

Male Exec, 44—Sports fan, serious runner seeks attractive similar female, 30-40. No children, pets, legal entanglement. Fun, sincere. Home-warmth and honesty required. Prefer photo. NYM E937.

Handsome, Romantic, Jewish—Male, very successful, young-looking 33, lives Upstate but loves NYC. Seeks very attractive, slim, Jewish female, 23-32, for candlelight dinners, walks on the beach and intimate moments together hopefully leading to a meaningful and lasting relationship. Photo/note/phone. NYM DD39.

Vibrant, Attractive, Fun-loving—Female MD, 30, seeks friendship/romance with warm, witty, Jewish professional male. Photo optional. NYM J948.

Tall, Distinguished—NY expatriate, 51. Texas resident, owns race horses at NY/NJ tracks. Seeks company of socialite when visiting NY area. NYM DD57.

Pretty, Affluent, Professional—Jewish female, 37, wishes to marry like male. NYM J949.

Man of Depth and Sensitivity—Combines excitement with ease, playfulness with reliability, naturalness with style. This early 40's gentleman seeks very attractive, very smart, very unusual lady. Sorry, photo is reluctantly required. NYM E938.

LI, Warm, Witty, Well-Educated—Black woman, 45, wants a caring, interesting, prosperous, spiritual-minded man. NYM E939.

Beautiful, Classy, Brunette—46, LI/NY, educated, shapely. Seeks highly-successful, unattached serious gentleman, 48-58, for theater, cultural, sporting events, travel. Marriage-minded. NYM E940.

ANNOUNCEMENTS

We Smiled Friday —7/26, 11:30am, No. 4 downtown. You: sharp woman, black suit, trim, light brown hair. Me: dark suit, light brown skin, got off at Fulton St. Let's talk. NYM DD48.

Author Seeks Input For Book—On fast track baby boomers. Will profile 35-year-old and under earning min $80K in advertising, PR, finance, exec search, real estate & all sales. Tell your success story & advise newcomers. Name & phone for brief interview or write to me about your experiences. NYM KK36.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Rates effective with the January 7, 1985 issue:** one-time rate—$267.00 per inch; two-time rate—$238.00 per inch per issue; three-time rate—$220.00 per inch per issue; four-time rate—$203.00 per inch per issue. Long-term rates also available. Larger sizes available in increments of ¼ inch. **Extra $15 for NYM Box Number.** Complete rates available upon request. Check or money order must accompany ad order and be received every Monday for the issue on sale the following Monday. Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher.

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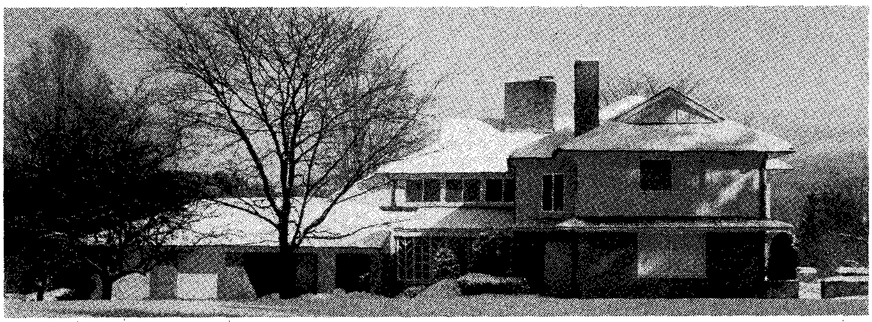

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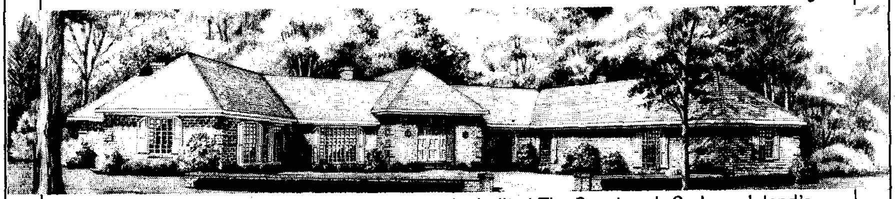

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The Working Classified

New York

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TOWN & COUNTRY PROPERTIES

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Beach House For Sale—Amagansett Dunes. 4 BR, 2 bath, 2 decks, fplc, furnished, around corner from ocean. $255,000 net. 516-267-3966 or 212-838-6937. Owner.

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Town & Country Properties is a Weekly Real Estate Section

DEADLINE: MONDAY AT 5 P.M. FOR ISSUE ON SALE THE FOLLOWING MONDAY
Call 212-880-0735

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 539

BY MARY ANN MADDEN

1. "Atalanta," as she is known to millions of fans the world over, was born Chauncey Marie Windsor. Her family lost control of their mining fortune in the sixties. But her mother, Astrid Astor Windsor, had a dream. She rocked the child, and crooned to the little girl, "Someday, my darling . . ." And Atalanta knew that one day, one day the dream that began when she first saw "Pinocchio" in that darkened screening room in the mansion on the hill, one day that dream would be realized. Her journey was not an easy one.

2. When I was first borne I was real poor. But my moma had a vizion that was not poor. She wnated I should become a actress and so she shrimped and saved until her dream came thru. So now, dear reader, I am telling you the story of how come Atalanta should be Atalanta, Queen of Rock and to explane about the pix in the magazines. You see, a girl who wants it all could do a disparate thing sometimes. . .

Above, Humble Beginnings. 1. The first lines of an "As Told To" biography 2. Opening lines from notes made by the subject. Competitors are invited to provide one such pair of paragraphs. (No more than 200 words total, please.)

Results of Competition 536, in which you were asked for one line from a Prime Time Soap.

Report: "So, Serena, you've finally met your match." And not a moment . . . What a fine group. Several—make that many—entries in the over-one-line category, but we are lenient in our wrath. And beautiful. Also, a bunch of entries plainly marked "St. Elsewhere" or "Hill Street Blues," which we cannot, in some good conscience, consider soaps. In all, nicely atmospheric and horrid. Good reading. Thank you.

No individual prizes, but one gigantic scene here:

"A long time ago there was me . . . just me . . . and then it was me and you . . . us . . . we . . . but now it's me again . . . and you plus she or it."
Ross Allen, Bloomington, Ind.

"I know you've heard some rumors, Allison, but the truth is that I'm best at being me, so here I am."
Leon Roth, Cambridge, Mass.

"Yes, I'm pregnant, yes, you're the father, yes, it's twins, no, I won't marry you . . . but I'll never forget you."
Sheila B. Blume, M.D., Sayville, N.Y.

"You are! Oh, Madge, what good news! Er, I guess you didn't know about my vasectomy . . ."
Harold J. Ellner, M.D., Richland, Wash.

"It was your baby or his money. Forgive me, darling, I *had* to have both."
Karen Heyman, Princeton, N.J.

"How many times must I forgive you, Justin?"
Ed Stone, Great Neck, N.Y.

"I promise you, darling, that I'll never do anything like that again!"
Jeanne LoCascio, Yonkers, N.Y.

"Brooke, your money and family connections can't help you now; justice will prevail."
Steven Scher, the Bronx

"Brad, I must see you before the trial—there's something you don't know about the Phillips girl!"
Ron Green, Somers, N.Y.

"There's a lot you don't know about me, Angelique, and if you're smart, you won't try to find out!"
Dean Pitchford, Los Angeles, Calif.

"Darling, there's something you don't know about *me*—remember those poison-blow dart murders at the tennis club last summer?"
Craig Allinder, Bigfork, Mont.

"I've lived with this secret for 24 years, but now that you're getting married in an hour, I can't hide it from you any longer."
Ruth Migdal, Brooklyn

"I'm having your baby."
Diane Cramer, N.Y.C.

"That was a hundred yesterdays ago, Donald; it's over and done."
Nancy L. Antonich, Shickshinny, Pa.

"But, Maura, surely you couldn't deny your own flesh and blood!"
Carleton Carpenter, Warwick, N.Y.

"It's not your child."
Chip Chapin, N.Y.C.

"Your performance was good—even outstanding—but did a pathetic little baggage such as yourself really think she could fool C. F. Carstairs?"
Rick W. Burke, Ho-Ho-Kus, N.J.

"Without me, you'd be a nobody, living in some cold-water flat off a back alley."
H. P. Epstein, Huntington, N.Y.

"If your father hadn't gambled away his fortune, you would have been mistress of this estate—rather than just a servant."
Boo Blume, Sayville, N.Y.

"No, 'Porcellian' does not refer to a kind of crockery—I thought you went to Yale."
Barbara Burke, Ho-Ho-Kus, N.J.

"Only we call it Twelve Oaks, Senator; most call it Wyoming."
Dana C. Danzig, the Bronx

"So this is what it's all about—for this I left Ben?"
Ruth C. Brown, Fire Island, N.Y.

"You're Dierdre's father—I know you're confused—you see, I'm not her real mother, my sister Lucy was—you remember Lucy moved to Chicago—well, she was pregnant, she died in childbirth, no one knows that but me, and not you—I raised Dierdre as my son, are you following me?"
Sal Rosa, N.Y.C.

"My child, you'll soon learn that a man's heart is like a sponge, absorbing the dirty water as well as the clean."
Norton Bramesco, N.Y.C.

"I guess the moon got in my eyes, Dierdre."
Molly Yonderhill, N.Y.C.

"But the children, Gordon—think of the children."
E. C. Pier, Brattleboro, Vt.

"I did it for you children; I never meant to hurt anyone."
Bob Burke, N.Y.C.

"And just how do you explain to a two-year-old child that her father has come home after four years . . . with his insomnia cured and with a new face?"
John French, N.Y.C.

"At first I didn't notice any resemblances—because of his surgery—maybe I didn't want to notice—oh—I was in love—but—and God help me—I'm in love with my *brother*."
Abby Leichman, Yonkers, N.Y.

"So."
Gregory Greensburg, N.Y.C.

"Come on, baby, get with it, you're not in New Jersey anymore."
Eric Hyman, Somerset, N.J.

"Those eyes couldn't have been blue ten years ago—but now they're blue, a brilliant, deep, azure blue—and I feel seventeen again."
Margaux McMillan, Orinda, Calif.

"I guess we deserve each other—we're two of a kind, you and I."
Dr. Armand Stella, Ridgewood, N.J.

"I don't mean to sound cynical, sweetie, but those fancy clothes you wear and that European convertible you buzz around in weren't paid for with any of your so-called *ethics*."
E. L. Dachslager, the Woodlands, Tex.

"If you use the phrase 'power of attorney' one more time in my presence I shall cut off your head with a meat ax."
Henry Burke, Scranton, Pa.

"Martha, what's wrong, you look as if you've seen a ghost."
Marilyn Crystal, Scarsdale, N.Y.

"My God, Muffie, is that you after all these years? Well, what the hell, close enough."
Dan Steinbrocker, Los Angeles, Calif.

"I know, Naomi—you saw the plane crash, but I'm here and you're looking at a whole new Barry, thanks to plastic surgery and the powers that be . . . yes, yes, I've lost an inch or so of height and my voice *has* changed slightly, but . . ."
Gene Gramm, N.Y.C.

"Hello, Adele—Adele Kronsky, wasn't that the name you used to go by back in Bayonne, Lindsay?"
Jay McDonnell, N.Y.C.

"Listen, Angela, my husband is a no-no unless you've made a reservation; and I don't think you have—yet."
Robert McLain, Morgantown, W. Va.

"I know the people in this town call me the Merry Widow, but that's because they don't know and could never understand—the promise I made to Brad that last night in the hospital."
Carly Mary Cady, Los Angeles, Calif.

"Everything was fine until you began your infernal meddling—you had to know, didn't you—and now you know, or do you?"
Laura Shea, Brookline, Mass.

"Didn't you say Scott told you he was working late tonight?"
L. Soth, Northfield, Minn.

"I must have been drunk."
Tom Morrow, N.Y.C.

"What if the world were to learn that you, the kingpin of Silicon Valley, were a transvestite?"
Tom Robinson, N.Y.C.

"Bitch."
John Sobestanovich, N.Y.C.

"You had it, Bart, and you let it get away—don't ask me to feel sorry."
Bill Earls, Middlefield, Conn.

"Yes, you're right, Brad, but I swear I'm a changed woman now."
Tim Hanley, N.Y.C.

"You are quite right, Steerforth, I performed badly—and you have no class—tomorrow I'll do better, but you will still have no class."
Bob Burke, Scranton, Pa.

"I don't care what you say—I'm going to marry Barry, Larry!"
M. E. Colby, N.Y.C.

"You haven't seen him in over 30 years—his feelings may have changed."
Selma Ellis, Glenview, Ill.

"All my life I've been told what I could have; well, now I'm going to get what I want, and I don't care *who* I have to ruin to get it."
Bruce Karp, N.Y.C.

"I'd see you in hell before you marry my daughter again . . ."
Jeff Tenzer, N.Y.C.

"Now, son, come here and take your punishment like a man!"
Roger D. Kellerman, Albany, N.Y.

"Mother, it's time we had a talk."
A. T. Hennett, N.Y.C.

"No, we can't get married, dear Maxima—because—well, frankly I'm your father."
Tom Burke, Scranton, Pa.

"Get out of here—get out of my life—just leave me the Rolls and get out!"
James Chotas, N.Y.C.

"How can we arrive at a meaningful relationship if your desires always, always must have priority?"
Albert Komishane, Elizabeth, N.J.

"I would give up the man I love for a blessed event."
L. Garfunkel, N.Y.C.

"But if you're not my father, who is?"
Emma Morrow, Kent, Conn.

"Please, Roger, please don't leave me!"
Vincent Locascio, Yonkers, N.Y.

"But how can I trust you when you admit seeing her again at Kristina's?"
Suzanna Stone, Great Neck, N.Y.

"I've never been more serious in my entire life!"
Jill Cohen, Warren, N.J.

"I should have known you would do this—once a bastard, always a bastard."
John Falxa, N.Y.C.

"Maybe I was, maybe I did—and you can't do a thing about it."
Ellis Schein, Reading, Pa.

"By the time I get through with you, you're going to wish you had never set your size 8 foot in this town."
Nikki Rosa, N.Y.C.

"Now that we've agreed on the settlement and you won't be present in court, let me say this: Hey, I have a lot of good feelings about us."
Alice Louise, Agawam, Mass.

"Now, be careful when you get home—we don't want that new husband of yours finding out where his little bride spent the afternoon."
Joel F. Crystal, Scarsdale, N.Y.

"He *followed* us to the motel that night—that's impossible—you told me he was blind."
James Elward, N.Y.C.

"Our fantasies must have collided, Chris, and I guess I'm a casualty."
Jan Leighton, N.Y.C.

"Yes, Jake will recover, but his soul was totaled with the red Porsche, and now only God, or you, Vicky, can save him."
Dr. Irwin L. Kutash, Livingston, N.J.

"If Billy leaves Allysa for Molly Lee, he'll be a Bollinger in name only."
Alan Levine, Massapequa, N.Y.

"You don't understand, John . . ."
Belle Rosow, Orange, N.J.

"Why are you locking the door?"
Sarah Kane, Dallas, Tex.

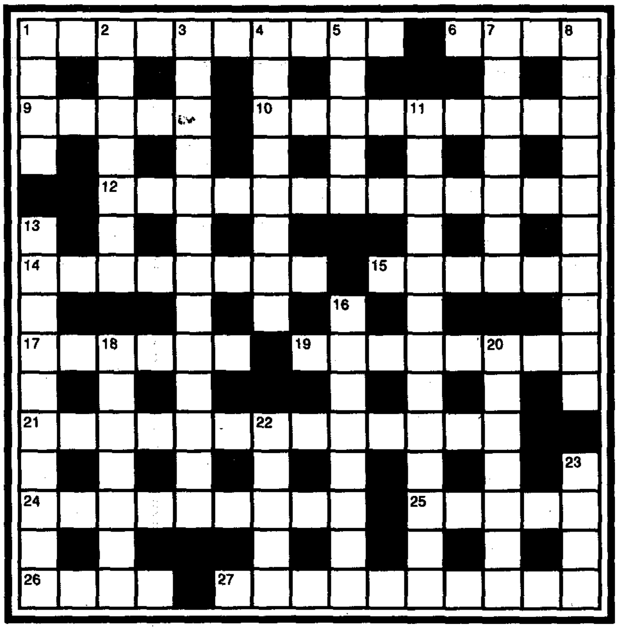
"You know, I think we're going to make it."
Anna Lambiase, Brooklyn

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 539, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by August 16. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the October 7 issue. Out-of-town postmarks are given three days' grace. ■

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Anger seems to be the height of fashion. (3, 3, 4)
6 Animals take note to use the needle backwards. (4)
9 Give lavish praise when onetime collection of objects is returned. (5)
10 Rousing applause gets one into a happy state of mind. (4, 5)
12 Hypothetically a friend who doesn't really exist? (13)
14 The stupid creature has new seeds evaluated. (8)
15 Expensive article incomplete owing to scarcity. (6)
17 Smart in a superficial way, using *many a strategic aid.* (6)
19 Like all-seeing bridge partners in a tight series of games? (5-3)
21 Conservative advance may make the proper impression. (5, 8)
24 A girl moth is surely a mathematical possibility. (9)
25 It's metallic—what an incongruous situation! (5)
26 Goes to the limits in search of objectives. (4)
27 Moves heavily forward after son turned small novice out. (8, 2)



Down

1 Assert this age to be mediocre. (4)
2 Behold it inside, set up as an understatement for rhetorical effect. (7)
3 A fair comedown! (6-7)
4 Held in respect and took notice. (8)
5 Even a whimpering hostage has *some* spirit. (5)
7 Is this dealer someone trying to advance his cycling interests? (7)
8 Street lamp shafts perhaps shot out and caused haphazard fire. (5, 5)
11 Undoes a lock, creeps in with the dog. (6, 7)
13 Blare out song inside to compose another song! (10)
16 Ancient Latin moorland cultivated. (3, 5)
18 Busy with the prospect of marriage? (7)
20 Exam at Oxford for groups of gamblers. (7)
22 He needs to go out to fall away. (5)
23 The only cultivated bit of France? (4)

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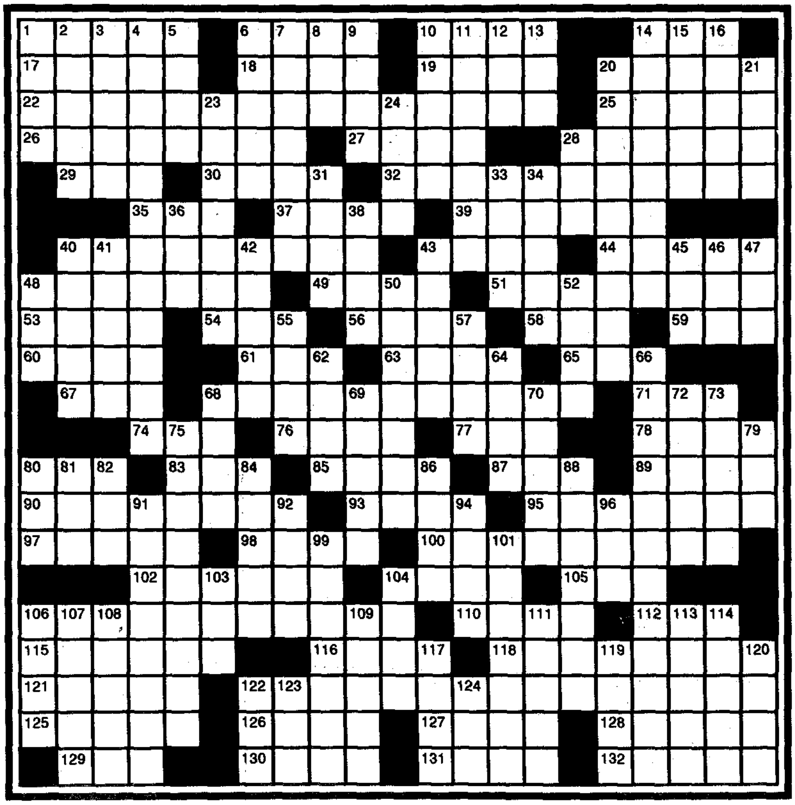
'NORTH OF THE CITY':'CUE'CROSSWORD/By Maura Jacobson

Across

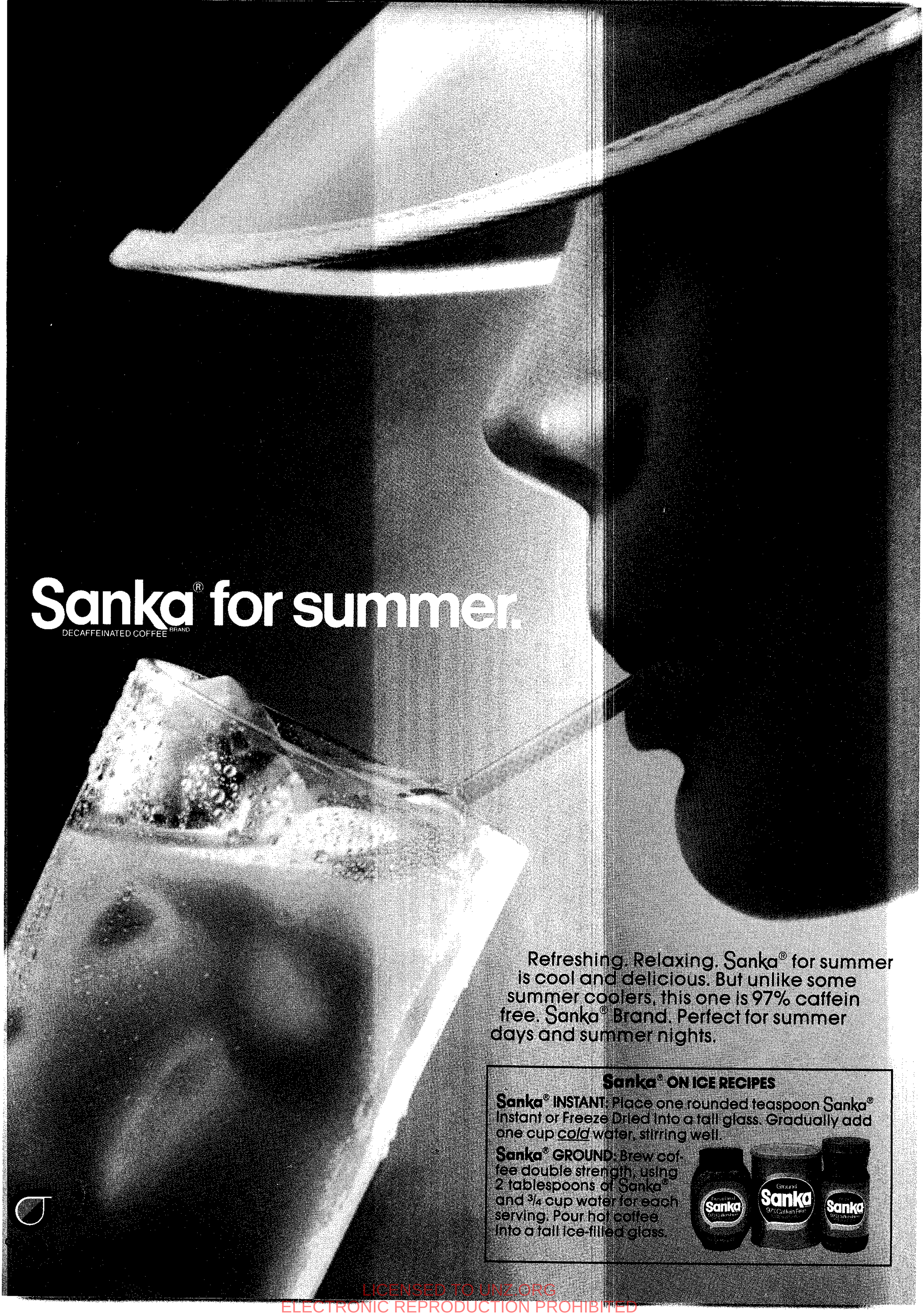
1 Uses radar
6 Hideout for Leo
10 Bullets, familiarly
14 Musical slowdown: abbr.
17 Song of yesteryear
18 Wagnerian goddess
19 Scallion's kin
20 Raring to go
22 RESORT
25 Moon valley
26 Not a copy
27 Oompah instrument
28 Stored, as on a farm
29 W. W. II agcy.
30 Ultimatum word
32 FORT
35 Ethiopian noble
37 Eventful periods
39 Rumanian composer
40 LAKE
43 Anent
44 One of the Burrs
48 Play —— (clown around)
49 Purl's reverse
51 COUNTY
53 Sea plant
54 Paver's goo
56 Soon
58 Madrid Mrs.
59 Cookbk. measure
60 Grey or McCrea
61 MONOGRAM
63 Exude
65 Priest's vestment
67 Right-angle shape
68 MUSEUM LOCALE
71 Occult talent, for short
74 Neighbor of Nor.
76 Dye
77 Have another birthday
78 Tamarisk tree
80 Sash for Yum-Yum
83 State tree of Nebraska
85 Unsophisticated
87 Broadcast
89 Dappled horse
90 FIRST CAPITAL
93 New Mexico ski area
95 Being nomadic
97 Circa
98 Informal letter
100 ART COLONY
102 Bee enclave
104 Astronaut Shepard
105 Greek T
106 MOUNTAINS
110 Cancun coin
112 Utmost degree
115 Type of camera
116 Don't bet ——!
118 Those on the guest list
121 Wedding-gown feature
122 CO-OWNED LAND
125 France's Upper House
126 Kind of ad
127 Ballet jeté
128 Prolonged attack
129 Cub Scout unit
130 Seine tributary
131 Go down trying
132 Poker dues

Down

1 Mediocre
2 Mild cigar
3 Sopping
4 TOURIST MECCA
5 Son of Ramses
6 Officially proper
7 Russian lake
8 Freudian concerns
9 Engrossed
10 Cover story
11 Threats
12 Alcott girl
13 Go-aheads
14 Track transport
15 Arctic abode
16 Cable: abbr.
20 WATERWAY
21 The scarlet letter
23 Ace
24 Same old routines
28 Abbrs. in Rapid City
31 Actor Estrada
33 Not fooled by
34 Midtown signs
36 I love: Lat.
38 O'Neill's Christie
40 Girl of song
41 German philosopher
42 South American treeless plain
43 Power particles
45 Research rodent
46 Cockney's pigs
47 Hammock quickie
48 —— Mahal
50 Quiescent state
52 Algerian port
55 Peasant of India
57 Naldi of the silents
62 Car outing
64 Seen on Caesar
66 STATE PARK
68 Gael
69 Growing out
70 Creepy
72 Follower of Zeno
73 Candidate's program
75 SCHOOL
79 Chang's twin
80 River to the Volga
81 Partner of tucker
82 Cadmus's daughter
84 Unit
86 Chickens, geese, etc.
88 "War and Peace" family
91 Watchful one
92 Author Ephron
94 Suds source
96 —— standstill
99 Magnates
101 FORMER TRIBESMEN
103 East of Ill.
104 Sale stipulation
106 New Testament book
107 Belled the cat
108 Silly
109 Coach Rockne
111 Word with gutter
113 Belief
114 Evade the issue
117 Like Wilt the Stilt
119 Ingrid's "Casablanca" role
120 Direction abbrs.
122 Matinee time
123 "Bali ——"
124 Avant-garde: prefix



Solutions to last week's puzzles appear on page 100.



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